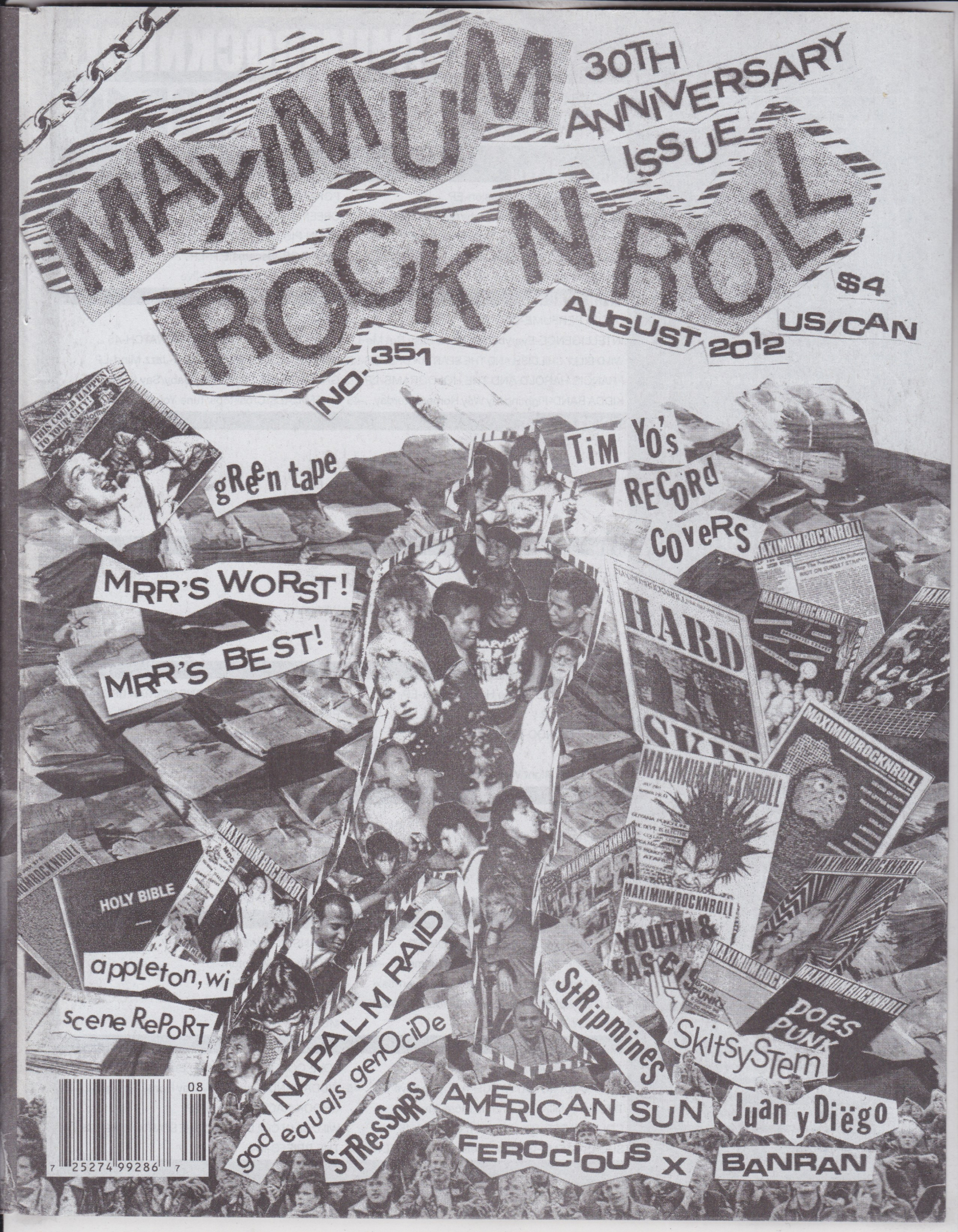
MAXIMUM ROCK N ROLL

30TH ANNIVERSARY ISSUE

$4 US/CAN

AUGUST 2012

NO. 351



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MAXIMUMROCKNROLL

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BACK ISSUES AVAILABLE:
186, 188-191, 195, 197, 202, 206, 234, 236, 238-247, 249-251, 254-259, 260-290, 291-295, 297-306, 308-313, 315, 316, 318, 319, 322-328, 330, 332-339, 340-350
See page 4 for pricing and other info.

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Back Cover: get in touch for rates

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For what it's worth, here are some of the MRR reviewers' current Top 10 (or so) things we've reviewed this month.

TOP 10

MARIAM BASTANI

TERCER MUNDO-Depresion-EP	PORKERIA-Miserable y Cruda-EP
NO STATIK-Never Be A Martyr/Earhammer...-45	CREEM-LP / VENDETTA-EP
COFFIN PRICKS-Group Home Haircut-EP	NEON PISS-LP / WOOLF-LP
DISARM-both EPs / DHK-EP	VEUVE SS-Visceres E.P.-LP
YADOKAI-An Apparition-EP	ROSENKOPF-LP / HOAX-live

MITCH CARDWELL

DRUID PERFUME-LP	OBNOX-Purple Reign-45
INTELLIGENCE-Everybody's Got It Easy But Me-LP	CYCLOPS/GUANTANAMO BAYWATCH-45
WILD BILLY CHILDISH AND THE SPARTAN DREGGS-LP	ED SCHRADERS MUSIC BEAT-Jazz Mind-LP
FRANCIS HAROLD AND THE HOLOGRAMS-LP	GRAND TRINE-I Need You Baby/Say It-45
KIDDA BAND-Fighting My Way Home/Saturday...-45	CHEMICALS-Crosstops/Tune You Out-45

ROBERT COLLINS

Busy on the Boat

SEAN "DOUGIE" DOUGAN

Stuck in the WIlderness

LAYLA GIBBON

COFFIN PRICKS-Group Home Haircut-EP	WILD BILLY CHILDISH AND THE SPARTAN DREGGS-LP
NEON PISS-LP	PERMANENT RUIN-flexi / NO STATIK-EP
TERCER MUNDO-Depresion-EP	PORKERIA-Miserable y Cruda-EP
CREEM-LP	OBNOX-Purple Reign-45
WOOLF-The Right Way to Play-LP	MOSS ICON-CD

DAN GOETZ

VACCUUM-live	YADOKAI-An Apparition-EP
NEON PISS-LP	BRAIN KILLER-War-EP
DISARM-both EPs	NO STATIK-Never Be A Martyr/Earhammer...-45
PERMANENT RUIN-Theme for Castration-flexi	CREEM-LP
TERCER MUNDO-Depresion-EP	WHITE WALLS-EP / DOUBLE NEGATIVE-live

GREG HARVESTER

THE WAR GOES ON-This Shitty Life-EP	CLEANSING WAVE-Tread On-EP
NO STATIK-Never Be A Martyr/Earhammer...-45	1981-Cycle/Symptom-EP
PERMANENT RUIN-Theme for Castration-flexi	FOREIGN OBJECTS-live
WILD ASSUMPTIONS-Run Like You/Roots-EP	HYSTERESE-live
DOGJAW-Slow to Build-LP	MUNDO MUERTO-live

KENNY KAOS

THE HUSSY-live	LOVE COLLECTOR-Human Bodies-EP
GUANTANAMO BAYWATCH-A Boy To Love/Oh...-45	KIDDA BAND-Fighting My Way Home/Saturday...-45
THE HITCHHIKERS-A Little More Time-EP	CHOOK RACE-Medicine-EP
COLD WARPS-Slimer/Dream Creepin'-45	WILD BILLY CHILDISH AND THE SPARTAN DREGGS-LP
SUGAR STEMS-Greatest Pretender/Did you Ever-45	THE BRIEFS-live

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ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

TOP 10

Please send two copies of vinyl, CD-only, or demo releases to the address on the previous page

CAROLYN KEDDY

- LOVE COLLECTOR-Human Bodies-EP
- FRANCIS HAROLD AND THE HOLOGRAMS-LP
- WOOLF-The Right Way to Play-LP
- WHATEVER BRAINS-LP
- COFFIN PRICKS-Groups Home Haircut-EP
- THE INTELLIGENCE-Everybody's Got it Easy...-LP
- NOW IN 3D-The Knife is the Law-EP
- HOOKERS-Riding with the Angels/Teenage...-45
- OBNOX-Purple Reign-EP
- V/A-Portland Mutant Party Vol. II-EP

SAM LEFEBVRE

- NEON PISS-LP
- MARK SULTAN-War on Drugs-LP
- V/A-Bullsheep Detector-LP
- NO STATIK-Never Be A Martyr/Earhammer...-45
- ESCORBUTO CRÓNICO-Documentacion/Tieso...-45
- ALARIC/ATRIARCH-split LP
- SVART STÄDHJÄLP-Lägenhetsbråk-EP
- WILD BILLY CHILDISH AND THE SPARTAN DREGGS-LP
- GRAND TRINE-I Need You Baby/Say It-45
- KIDDA BAND-Fighting My Way Home/Saturday...-45

RAY LUJAN

- BILLY NO MATES-Duck,Duck, Goose!-CD
- CHOOK RACE-EP / THE ELSINORES-EP
- HAUNTED HEADS-LP / THE HITCHHIKERS-EP
- NEON PISS-LP / SA90-Psychopathic Little Girl-CD
- THE WAR GOES ON-This Shitty Life-EP
- THE TREASURE FLEET-Cocamotion-LP
- TV FREAKS-EP / WOOLF-LP
- THE ZIPS-19 Foreva-CD
- ROYAL HEADACHE / THE MEN-live
- GBH / COCKNEY REJECTS-live

KEVIN MANION

- ROSENKOPF-LP and live
- CREEM-LP and live
- YADOKAI-An Apparition-EP
- PERMANENT RUIN-Theme for Castration-flexi
- TERCER MUNDO-Depresion-EP
- PORKERIA-Miserable y Cruda-EP
- PERIKATO-Jälkiteollinen Painajainer-EP
- BRAIN KILLER-EP and live
- THE MOB / REALITY CRISIS / ZYANOSE-live
- SECRET PROSTITUTES / GAS CHAMBER-live

LYDIA PHELPS – NEW TOP TEN!!!!

- NEON PISS-LP
- BARREN WOMB/FORRÆDERI-split EP
- BLOODY GEARS-Landscapes of Disease-LP
- DISARM-both EPs
- DHK-Primera Maketa-EP
- DISASTER-War Cry MPL+DeathRace-LP+flexi
- KAMI ADA-Resistencia Libertad-EP
- PIGS-You.Ruin Everything-CD
- PERMANENT RUIN-Theme for Castration-flexi
- THE WAR GOES ON-This Shitty Life-EP

FRED SCHRUNK

- DOGJAW-Slow to Build-LP
- NOEN PISS-LP
- TOYS THAT KILL-Fambly 42-LP
- 1981-Cycle/Symptom-45
- NO STATIK-Never Be A Martyr/Earhammer...-45
- THE WAR GOES ON-This Shitty Life-EP
- WOOLF-The Right Way to Play-LP
- GNARWHAL-Goilla-10"
- THE TREASURE FLEET-Cocamotion-LP
- PERMANENT RUIN-Theme for Castration-flexi

MARTIN SORRONDEGUY

- HUNTED DOWN-Life's Womb-EP
- CREEM-LP
- DHK-Primera Maketa-EP
- VEUVE SS-Visceres E.P.-LP
- PERMANENT RUIN-Theme for Castration-flexi
- NO CLASS-Keine Klass II-LP
- BRAIN KILLER-War-EP
- NEON PISS-LP
- VENDETTA-Vendetta-EP
- TERCER MUNDO-Depresion-EP

ZINE TOP TEN

- *Degenerate #10*
- *Biciografia*
- *Excitement Level Zero*
- *Antipatia #26, #27, #28*
- *Mutagen #3*
- *La Ciudad Mas Fea del Mundo #2*
- *Ploppy Pants #14*
- *Fanzine Mierda #10*
- *Nuts! #9*
- *Duped #1*

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#186/November '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads.

#188/January '99. Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA.

#189/February '99. Monster X, Peter & the Test Tube Babies, Steam Pig, Maurauders, Yakuza, Dead Beat, Halfways, Hot Rod Honeys, DeRita Sisters.

#190/March '99. John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomb ca, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt.

#191/April '99. Murder Suicide Pact, Kil Kare, Dudman, Super Hi-Fives, Better Than Elvis DJs, Pet Peeves, Loose Ends, Slingshot Episode.

#195/August '99. Moral Crux, RCS, Have Nots, Ill Tempered, Dysentery, Greg Higgins, Revlons, Larry & the Gonowheres.

#197/October '99. Reducers SF, Lower Class Brats, Reactor 7, TheGodsHateKansas, Futuro Incierto, Showcase Showdown, Waifle, Flat Earth Recs.

#202/March '00. KTMWQ, Real Estate Fraud, Strike Out, Broken Rekids, the Haggard, GC5, Gore Gore Girls, the Catheters.

#206/July '00. Drunk, ESL, Ambition Mission, Lord High Fixers, Cripple Bastards, Dig Dug, Federation X, Amulet, Valentine Killers.

#234/November '02. Snobs, What Happens Next? Brazilian tour, The Oath, Radio 4, Feederz, Charm City Suicides, Selfish, Riot 99, End On End, Peawees, Born/Dead.

#235/December '02. Anti-war Special Issue. Anti-war guest columns. Anti-war scene reports. Articles: "Reading for Democracy," "War on Iraq?" "Unfinished American Revolution," Resource Guide, "US Involvement in Iraq,""Axis of Empire." Long Island DIY scene, What Happens Next? Brazilian tour part 2, Smalltown, Kylesa, Crash & Burn.

#236/January '03. Mr. California & State Police, Iron Lung, Riff Randells, Chainsaw, Artcore, Latterman, Travis Cut, Phenomenauts, Pretty Little Flower, X-Cretas.

#238/March '03. World Burns To Death, Chronics, Vilently Ill, Dystopia, Pilger, Exotic Fever, Brezhnev, R.A.M.B.O., Blown To Bits, Put To Shame, Deconditioned, This Bike Is A Pipe Bomb, Monsters.

#239/April '03. Romanian D-beat, Meconium Records, Amazombies, Abandoned Hearts Club, Mike V. & the Rats, Nicki Sicki, Bigamists, Bolivia article, Negatives, Kuolema, Defiance.

#240/May '03. I Quit, Apers, Headless Horsemen, Lesser of Two, Barse, Nightmare, Music Zine Roundtable, Exploding Hearts, Flesh Packs, Blacklist Brigade.

#241/June '03. Tyrades, Lumbergh, The Stand By Me, New Mexican Disaster Squad, Cut the Shit, Libertinagem, 17th Class, the Ends, He Who Corrupts, Deathbag, Cria Cuervos.

#242/July '03. Pensacola & San Francisco punk protest reports, John Wilkes Booze, Anfo, Bob Suren, Migra Violenta, Jackson 8, Snakepit zine , Krigshot, the Rites, Deadfall.

#243/August '03. "Media Alliance and the FCC," Striking Distance, Malcontents, Invisible City, Books Lie, Charm City Art Space, Hopeless Dregs of Humanity, I Shot Cyrus, Sunday Morning Einsteins, What the Kids Want, Onion Flavored Rings.

#244/September '03. None More Black, Deadline, Rai Ko Ris, Boxed In, Exploding Hearts, Raving Mojos, Blackout Terror, Morticia's Lovers, Thee Fine Lines, Trust zine.

#245/October '03. No Time Left, Riistetyt, Intense Youth, The Gimmies, Ass End Offend, Artimus Pyle, La Fraction, Kung Fu Rick, The Horror.

#246/November '03. Punk & Resistance in Israel, Letters from Palestine, No Choice, FM Knives, Bury the Living, Marked Men, The Dirty Burds, Provoked.

#247/December '03. DSB, The Boils, Popular Shapes, Phoenix Foundation, Bathtub Shitter, Meet the Virus, Cropknox, "Punk Babies on Tour" Article.

#249/February '04. From Ashes Rise, Hagar the Womb, This Is My Fist, Skip Jensen, Gride, Katy Otto/Mike Taylor Dialogue, John Yates, Pointing Finger.

#250/March '04. Best Records of 2003, Miami FTAA protests, Clorox Girls, FIYA, "La Villita: Chicago Pilsen Scene," Terminus Victor, Restarts, Damage Done, Knights of New Crusade.

#251/April '04. The Fuse!, Väkivaltaa, Modern Machines, Microcosm, Migra Violenta Euro tour diary, Allegiance, Neurotic Swingers, Xavier Lepaige Photos, Le Scrawl,Vrah.

#254/July '04. No Hope For The Kids, Dropdead, Diskords, Breakfast, Asschapel, I Excuse, Strung Up, To Hell & Back, Four Eyes, Lamant, Gammits MW, scene reports from Portland, Boston and Germany.

#255/August '04. "Punk's Not Dead, Reagan Is" Special Issue. Leatherface, Get It Away, The Hatepinks, Keen Monkey Work, New York City, South Dakota, Czech Republic, Philippines, Russia.

#256/September '04. Observers, Witchhunt, Annihilation Time, Zann, Eskapo, FxPxO, Haymarket Riot, Fourth Rotor, Les Georges Lenigrad, Texas scene, Newfoundland, Indiana, England.

#257/October '04 The Election Issue, Jesse Townley, Matt Gonzalez, Rattus, Fighting Dogs, Hero Dishonest, Kickz, Boss Martians, Reactionary 3, Slovakia, Australia, South Wales, South East Asia.

#258/November '04. Career Suicide, Cathy Wilkerson of the Weather Underground, No Fucker, The Repos, Dominatrix, Ashtray, Deadstop, Midnight Creeps, Michale Graves, The Diffs, Shemps, Abi Yo Yo's.

#259/December '04. Bad Business, Penelope Houston, Rambo, AI, Ass, I Attack, The Krunchies, A-Lines, Insurgence Records, The Hates, Accidents, Massgrav, The Critics, Merciless Game, SF Hotel Workers Strike, photos from Japan, SoCal & the Bay Area.

#260/January '05. Technocracy, The Total End, Only Crime, True North, Partisans, For The Worst, Dick Spikie, Straight to Hell, Black Cross, Action, Ergs, Rusty Nails, Queer Activism in London, Greg Shaw tribute, John Peel tribute, Andrew "Stig" Sewell tribute, Beijing punk photos.

#261/February '05. Year End Top Tens, Riistetyt, Lost Cherrees, Complete Control, Cheap Sex, Gasoline Please, Beerzone, Greyskull, MOTO, Water Into Beer Fanzine, Swe-Punk scumpit, Japan punk photos, Bay Area punk photos, Texas, Russia, and Malaysia scene reports.

#262/March '05. Kärnvapen Attack, Neo Boys, Catholic Boys, Dead Moon, Wreckage, Frantix, Armitage Shanks, Wendy Kroys, To What End?, Cell Block 5, Bent Outta Shape, Ah-Nah Tron, Slovakia, Indonesia, and Illinois scenes.

#263/April '05. All Crusties Spending Loud Night 2004, Bombenalarm, Battleship, APA, The Black Lips, Words That Burn, Flamingo 50, The Low Budgets, Mellakka, I Object, Antisect, Bay Area scene report, South Coast UK scene report.

#264/May '05. Crime, Love Songs, Bruce Banner, Intent, The Holy Mountain, Have Heart, The Bill Bondsmen, The Real Losers, archive photos, Bay Area scene photos, Taiwan and Rochester scene reports.

#265/June '05. Endless Nightmare, Hard Skin, Kolokol, Amebix, Transistor Transistor, The Safes, The Detonators, Finland scene report, France scene report, SoCal scene report.

#266/July '05. The Carbonas, MDC, Destrux, Unkind, Hiretsukan, Giant Haystacks, Ohuzaru, Teenage Harlets, Michigan scene report, San Diego scene report, Eugene, OR scene report, photos.

#267/August '05. Knugen Faller, Sleeper Cell, Motorama, Gulcher Records history, Army of Jesus, The Slicks, Thee Merry Widows, Rotten Sound, The Faction (UK), Czech and New Zealand scene reports.

#268/September '05. Signal Lost, Gulcher Records history part two, Teenage Bottlerocket, Mattilda (aka Matt Bernstein Sycamore), The Spectacle, Bang Sugar Bang, Chumbawamba, Reason of Insanity, Forward To Death, Flyer art, Florida Scene Report, Bay Area scene report, photos.

#269/October '05. Hammer, Desastre, Human Eye, Les Bellas, Gasmask Terror, Randy "Biscuit" Turner tribute, Stalag 17 (UK), Stepbrothers, Retching Red, Weaving the Deathbag, Gather, Chicago and SoCal scene reports.

#270/November '05. Clorox Girls European Tour, Czolgosz, Regulations, Time Flys, Taxi, No More Lies, Oil!, Paddy Costello of the Dillinger Four, Smartpils, Revenge of Mongoloid, Pisschrist, Scene reports: Puerto Rico, UK, Russia.

#271/December '05. Besthöven, Abductee SD, Tractor Sex Fatality, George Harrison, Deathtoll, Photos by icki, Ice & The Iced, the Ulcers, Chimps Eat Bananas, Deranged / Criminal IQ / Kick'n'Punch Records. Scene reports: Iowa, Maine, Illinois.

#272/January '06. Conga Fury, Let's Grow, Frustration, Bastardass, Icons of Filth, Burial, Hrydjuverk, Cranked Up!, Urrke T & the Midlife Crisis, Tropezio, Baboon of Sickness zine. Scene reports: Austin, France, Michigan, Larry Wolfley photos.

#273/February '06. Fuses, Endstand, Out Cold, Pedestrians, Acts of Sedition, BadEatingHabits, Western Addiction, Jesus Fucking Christ, Toxic Waste, Punk photo spread, St. Louis, USA & Brighton, UK scene reports.

#274/March '06. Best of 2005, Formaldehyde Junkies, Brutal Knights, Kansan Uutiset, Hatred Surge, A-Heads, Manikin, Upinatem, Hips, Boston scene report, Punk photo spread.

#275/April '06. History of ABC No Rio (Part One), Ringers, Missbrukarna, '90s garage punk scumpit, Anatomi-71, After the Bombs, Rubella Ballet, RIP Pig Champion, Ricky Adam interview and photographs, Sean McGhee, Hard Skin US tour diary.

#276/May '06. "Is Business Killing Punk Rock?" business survey (Part One), History of ABC No Rio (Part Two), Vitamin X Asian Pacific tour diary, Soviet Valves Suburban Death Machine, Frustrations, George Hurchalla, Scene reports: Czech Republic and Greece.

#277/June '06. "Is Business Killing Punk Rock?" business survey (Part Two), Imperial Leather, Boom Boom Kid, Vitamin X Asian Pacific Tour (part two), "How to Make It Big!" by the Phantom Surfers, Magrudergrind, Poland.

#278/July '06. Billy Childish, Death Token, The First Step, Ramsey Kanaan of AK Press, Headache City, Deconditioned, Under Pressure, Insuiciety, Instigators, Malaysia Scene, Bay Area Scene Pics.

#279/August '06. Mika Miko, The Fall, Cardiac Arrest, Digger & the Pussycats, Massmord, Insect Warfare, The Astronauts, Canary Islands Photo Spread, Four Slicks, The Fallout, PAWNS, Tajikistan, Uzbekistan, & Umeå, Sweden scenes.

#280/September '06. Hjerte Stop, Grupo Sub-1, Desperate Bicycles, Bill Daniel interview and photo spread, APF Brigade, Disconvenience, Southkore Fest photo spread, Rosenbombs, Up the Voltage, Euro photo spread, Svartenbrandt, Asheville, NC & world wide punk scene reports.

#281/October '06. Out With a Bang, Redd Kross, Derek Lyn Plastic, We March, Alan Milman, Rat Traps, Blood Robots, The Scarred, Gilbert Switzer, Japan & US photo spreads, Sweden & UK scene reports.

#282/November '06. The Feelers, PESD, Toxic Ephex, Auktion, Bruise Violet, Trust fanzine, The Homosexuals, The Effigies, Rat City Riot, New York City & North Carolina scene reports.

#283/December '06. Jay Reatard interview & photos, Crimes Against Humanity Records, A Touch of Hysteria, Doris Fanzine, Kvoteringen, '90s Punk Scumpit Part II, Black Chrome, The Dirty Water Club, photos, Tokyo scene report.

#284/January '07. Margaret Thrasher, 924 Gilman at 20 Years, Order of the White Rose, Regress, Subhumans (UK) Part One, Blank Its, Condenada, Genetic Control, photos, Syracuse & San Diego scene reports.

#285/February '07. Randy "Biscuit" Turner of the Big Boys & the early Texas punk scene, Lemuria, Ruin, Subhumans (UK) Part Two, The Blinds, Tranzistors, ANS, Riot This, La Piovra, Bay Area scene pics, Barcelona, Spain scene report.

#286/March '07. Best of 2006, Smartut Kahol Lavan, Electric Kisses, Holy Shit!, Lost Cherrees Pt 1, Go!, Kraljevo, Serbia, and Bakersfield, CA scene reports.

#287/April '07. Alicja 'Trout, Keith Rosson (Avow zine), Crap Corps, The Vicious, Scum System Kill, Lost Cherrees Pt 2, Restless Youth, SBV, Australia, Kyiv, Ukraine, and Pittsburgh, PA scene reports.

#288/May '07. Clockcleaner, Pisschrist, The Rats (Sweden), Conflict (US), The Viletones, Violent Tumor, Czech Republic and East Texas scene reports.

#289/June '07. Ultimo Resorte, Kursk, Masstrauma, Social Circkle, Final Approach, Post Punk Kitchen, Southern Death Cult, Portland Drummers, Timisoara, Copenhagen & Pampanga scene reports.

#290/July '07. Stormcrow, Merkit, Solid Decline, Monster Squad, Sex Vid, Vivisick, Warkrime, Top Ten, We're Gonna Fight zine, White Cross, Berlin scene report.

#291/August '07. MRR 25th Anniversary Issue. Martin Sprouse, Tim Yohannon, No Slogan, Ruidosa Inmundicia, Chinese Telephones, Vaseline Children, Anti-System, Dave Roche, 6-page retrospective photo-spread, Kawakami/ Disclose obituary, Brazil scene report.

#292/September '07. New Bloods, Chronic Seizure, Outraged, Geriatric Unit, Active Distribution, Gruk, The Mods, No Defences, The Fakes, Trashies Tour Report, Mexico scene report.

#293/October '07. Punk and Immigration Theme issue w/ interviews, articles, and stories. Anti-You, Loser Life, Political Asylum, Olympia scene report.

#294/November '07. The Hipshakes, Neverending Party, Punk & Immigration article, Finally Punk, La Lucha Para La Justicia en Guatemala, Leftover Crack, AOA.

#295/December '07. Surrender, What If Gods Lie?, The Crawlers, 2:20, The Joneses, Libertario Magazine, Bad Samaritans, Shrapnel, Untermensch.

#297/February '08. Marie Kanger-Born, Thrillhouse Records, Contaminators, Oi Polloi, Obstruction, I Walk the Line, Utopia

#298/March '08. Best of 2007, Autistic Youth, White Lung, Karma Sutra, Clusterfuck, Sharon Cheslow, Slaughter of the Innocent.

#299/April '08. Government Warning, Age, Off With Their Heads, Guided Cradle, Go It Alone, Fy Fan, Daily Void, Hungarian Scene history.

#300/May '08. NorCal Punk Special: Fix My Head, Black Rainbow, Tank Crimes, Young Offenders, Church Police, Traditional Fools, Six Weeks/Short Fast & Loud, Ecoli.

#301/June '08. Underground Railroad to Candyland, Straightjacket Nation, Red Dons, Spectres, Dean Dirg, Kola, Los Violadores, the Sears, Tentacles of Destruction, Antibodies, Head on Collision.

#302/July '08. Giuda, Wasted Time, Reality, Sin Orden, Teenage Head, Antidote, La Urss, Canadian Rifle, Seasick, Israel & Japan scenes.

#303/August '08. Double Negative, Burnt Cross, Masapunk, Chicago Clitfest, Intifada, Nuclear Death Terror, Raw Power, Unlovables, Waste, Chaos In Tejas photospread, Houston & Grand Rapids scene reports.

#304/September '08. Raymond Pettibon, John Stabb of Government Issue, Cola Freaks, Measure [sa], The Press, XYX, Simply Saucer, Kulturkampf, Andy T, FPO, and Columbia scene report.

#305/October '08. Pierced Arrows, Bum Kon, Deep Sleep, Diente Perro, IRA, Legion of Parasites, Reality Control, Riot City Records, Stations, Test Patterns.

#306/November '08. Brain Handle, Assassins, Diodes (pt. 1), 97 Shiki, Black Dove, No Bunny, Shellshag, Sista Sekunden, Vivian Girls, Animals And Men.

#308/January '09. Punks & Film Special with Target Video, Whatever Happened To Susan Jane, Cleveland's Screaming, Mondo Vision, After the Salad Days, You Weren't There, Botinada, Taqwacores, & more.

#309/February '09. Ooga Boogas,Mind Eraser, Cocococoma, Extortion, Boyracer, Nixe, Mr. California, Deathcage, Squalora, Maniax, Null and Void, Think Fast.

#310/March '09. 2008 Year-end Top Tens. Health Issue Special–Interviews with Mikey Mind, Chris Colohan and Craig Lewis, plus tons of articles.

#311/April '09. Print Media special with Erick Lyle (Scam zine), Shit-Fi, Z-Gun, Terminal Boredom, Tales Of Blarg, John Holmstrom (Punk magazine), History of skate zines, Punk flyer art, and a dozen one-page fanzines.

#312/May '09. Criminal Damage, Never Healed, Masonics, Screaming Females, Germ Attak, Petticoats, Condominium, Passion Killers, Pioggia Nera, & the second part of the health issue.

#313/June '09. Cult Ritual, Acid Reflux, NN, Herds, Hunx and His Punx, Grass Widow, Project Hopeless, Defect Defect, Tom's Midnight Garden, Existers and scene reports from Sydney and Boston.

#315/August '09. Zero Boys, Skin Like Iron, Punch, The Black and Whites, Insomnio, Resist, Blank Dogs, Etacarinae, Come On, London and Brest scene reports.

#316/September '09. Amebix, Born/Dead, Divisions, Meatlocker, Something Fierce, Mutating Meltdown,Altercado, Anal Warnead, Nick Toczec, Cowley Club, Albany Scene Report.

#318/November '09. Destino Final, Ratas Del Vaticano, Hex Dispensers, John Joseph/Cro-Mags, Explode Into Colors, Ratos De Porao, Stupids. Antidotum/Czosnek Tour Diary, Disco Assault. Fuera De Linea

#319/December '09. The Fix, Slices, Nodzzz, Brilliant Colors, Positive Noise, Gun Outfit, Pink Reason, Scrotum Poles, Gandhi's Cookbook, Goner Fest Photospread, Punk On Kuollut, Eläköön Hardcore: A Personal History of Finnish Hardcore

#322/March '10. MRR Review Staff's 2009 Top Tens, Japanese artist Sugi, Death, Dry-Roy, Druid Perfume, Kim Phuc, Defensa Absoluta

#323/April '10. The Spits, Face the Rail, Battletorn, Scatha, Dadfag, Attentat Sonore, Partibrejkers, Mob Rules, Last Pogo, John Paull Williams from Really Red, Chuck Warner.

#324/May '10. Bruce Roehrs memorial,, Kleenex/Liliput, Necro Hippies, Isterismo, RVIVR, Iceage, Tubers, Rot Shit, Beefeater, Cairo IL.

#325/June '10. X (Australia), Daylight Robbery, Ty Segall, Morne, Nü Sensae, Pollution, Th' Inbred, Bad Sports, Wankys, Rakosi, Lotus Fucker

#326/July '10. U-ron from Really Red, Slang, Bunny Skulls, Trash Kit, Sedition, High Castle, Marcel Duchamp, Street Eaters, Circle Pit, Mehkago NT, Random Conflict, New Orleans & Calgary scene reports.

#327/August '10. Os Estudantes, The Curse, Pekinska Patka, Venereans, Thou, Italian Scene Report, Ratcharge Zine, and Culo.

#328/Mocktober '10. Deathrats, The Conversions, Agnostic Front, Puffy Areolas, Super Wild Horses, Rape Revenge, Bernays Propaganda, New York and Czech Republic Scene Report, Ratcharge Zine, and Culo.

#330/November '10. Forgetters, Acephalix, Foreign Objects, Hank IV, Pheromoans, La La Vasquez, Credentials, Bukkake Boys, Negative Lifestyle, Tyranna, Katriina Etholen, Ireland Scene Report.

#332/January '11. Punk Comics Issue! Shawn Kerri, Jaime Hernandez, Gary Panter, Mimi Pond, Ed Luce, Avi Spivak, Liz Suburbia, Eric Hone, Kaz, John Holmstrom, Bobby Madness, Dennis Worden, Cristy Road, Ben Snakepit, Ted May+Jeff Wilson, Janelle Hessig, Craig Bostick, Fly, Alex ratcharge, Caroline Paquita, Jaime Crespo, Josh Bayer, Ben Lyon, Liz Baille.

#333/February '11. The Welders, Touch & Go Fanzine, Rai Ko Ris, Dolly Mixture, Hitman, Straight Arrows, Eskapo Phillippines Tour Diary, Venezuela Scene Report, Olympia Scene Report w/Weird TV, White Boss, Milk Music, Hpp, Hysterics, Son Skull, Rvivr, Hail Seizures, Broken Water, Gun Outfit.

#334/March '11. 2010 Year End Top Tens, A State of Mind, Useless Children, Straight Arrows, Sober Living for the Revolution, DC Scene Report

#335/April '11. Siege, Crazy Spirit, 1981, Mauser, Devour, Icon Gallery, Sunshine SS, Timmy's Organism, Whitney House, Attention Span, Michigan Scene Report.

#336/May '11. Kriegshög, Steve Ignorant, Teargas, Tantrum, Hygeine, Shoppers, Chris Walter, Adrenalin OD, Spastic Panthers, Hungarian Scene Report.

#337/June '11. Destroy All Movies, John Morton/Electric Eels, White Fence, Ydinperhe, Nux Vomica, Vanya Bonecrusher, Black Feet, Uzi Rash, This is LA not L.A.:'80s Hardcore Flyers in New Orleans, Buffalo NY Scene Report.

#339/August '11. Head Cleaners, Midnite Snaxxx, Cokskar, Small Bones, Xcentric Noise Records, Grown Ups, Youth Avoiders, Tomek Lipinski/Brygada Kryzys, Afternoon Gentlemen, Czech Punk History pt 2.

#340/September '11. Demokhratia, GG King, Ivan Brun, B-Lines, State Poison, Jeremy Hush, Love Triangle, Unlearn, Deaf Club Oral History, Final part of the Czech Punk History.

#341/October '11. Brian Walsby, Plates, Decraneo, Diet Cokeheads, Royal Headache, Ed Nasty & the Dopeds, Black Mamba Beat Tour of South Africa, Unfit Scum, Mongrel Zine.

#342/November '11. Kyushu Noisecore Summit, Brown Sugar, Vapid, No Rest, Brain Killer, Roach Motel, Brain F, IFB, Nekromantiker, Aires & Graces.

#343/December '11. Porkeria, Descarados, Peace or Annihilation, E.A.T.E.R, Poly Styrene, Severence Package, Katorga Works, Unwanted Christmas Presents, Resist Her Transistor. Motel, Brain F, IFB, Nekromantiker, Aires & Graces.

#344/January '12. OBN IIIs, Social Chaos, Neo Cons, Alice Bag, Vaginors, Bloodkrow Butcher, Wartorn, Shitty Limits Last Show Report, Wretched, Zero Progress Tour Diary Part 1, Means to an End Fest Slick 46, Toughskins, No Gods No Matress Zine.

#345/Febuary '12. 2011 Year End Top Tens, Big Eyes, Terrible Feelings, Zero Progress Tour Report pt 2, The Unruled, Rapid Loss.

#346/March '12. Barchen Und Die Milchbubies, Who Killed Spikey Jacket, Kromosom tour of Japan, Globsters, Night Birds, Tribal War, Give Praise, Refuse records.

#347/April '12. Ron Paul Special Issue, Carburetor Dung, Dark Times, Neon Piss, Kruel, Lapinpolthajat, Criminal Code, Slice Harvester zine, Iron Hand, Indigesti, Damnable Excite Zombies, Hawaii Scene Report.

#348/May '12. Seein' Red, Disorder, Lebakko, Da vs. Wax Idols, Animob, Leprosy, Acid Baby Jesus, Crimson Scarlet, Nasa Space Universe, Apache Dropout, Konton Crasher, Negazione, Defy.

#349/June '12. Omegas Zyanose, Antisect, Negative Standards, No Statik, Your Pest Band, Eutanasia, Appalachian Terror Unit, Power Age, Only Fumes and Corpses, Skizophrenia, David Ensminger, Greek Scece Report.

#350/July '12. The Photo Issue. Justine Demetrick, Ricky Adam, Chris Boarts-Larson, Jeanne Hanson, Don Pyle, Maria da Piedade Morais.

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LETTERS

Send letters to MRR, PO Box 460760, San Francisco, CA 94146-0760, or to mrr@maximumrocknroll.com. No response guaranteed.

Dear punks—

Stop appropriating other people's art. Have some fucking self-respect and pride in what you create and come up with this shit on your own, and end this era of tribute. Frankly, it's insulting—especially the intentional broken English sloganeering. Pathetic. Pathetic. Pathetic.
—Whateveryonewantedtosaybutdidn't

Hi Mariam—

I hope everything is fine. I wanted to ask you could possibly change the contact address for my zine *La Ciudad Mas Fea del Mundo* #2 to this email address: cabezadevacarecs@gmail.com. I'm moving next month and wont have the address listed in the zine available. I don't want wonderful trades from all over the world to get lost! Also thanks for your review. A lot of people have written me since you published it.
Hope you can help me.
Cheers.
—Cabeza de Vaca
cabezadevacarecs@gmail.com

It's a great zine! Thanks for sending it to us for review and thanks so much for all of your contributions to MRR*! Read on to see your interview with Juan y Diego!*
—Mariam

Dear Mariam—

Timmy's ghost seems to have settled in over there. I don't expect him over here; Timmy never did like travel, and he always refused to fly.

A few years back we had Claude Bessy's ghost lurking about here. Claude had given us one of those pot-bellied Buddhas that would start laughing when you rubbed it's tummy or something. Some time after Claude died the cussed thing would start chortling in the middle of the night, all by itself. Imagine our surprise!
Those old punks don't give up the ghost readily!
—Tom Yohannan

Hey Tom! I am expecting some more activity in the next month since I decided to play a "Tim's most hated" bands set for the MRR *radio anniversary show... You are his brother and you know his likes and dislikes, so I am fairly certain that there will be retailliation in responce to Cro-Mags being blasted within these walls! Further bulletins as events warrant!*
—Mariam

Dear MRR—

In response to Mariam's last column, I wanted to share my Tim Yo experiences. The only time he ever messed with me while I resided at the *MRR* HQ was when I was listening to Slade and he turned my record player right off—this was when I first moved in. I promptly had a talk with him and saged my room like a fucking hippie.

From then on, I primarily only listened to the Ramones for my duration at the house and this seemed to create no problems. When I stayed up late doing work, I would always feel a tingling sensation around my neck and skull around 2am and really only felt him during the wee hours, which was probably due to too much caffeine and a serious lack of sleep.

I know a lot of people (believers and skeptics) who get the eerie feeling in the hall leading to the back where the bulk of the LPs reside. Justin had the most intense sightings I've heard of thus far from people who have lived there. Anyway, if you need me to sage the place the next time I come over to do my reviews, give me a heads up and I'll make a stop by the witch store on my way over.
—Amelia

Dear MRR—

I am trying to make some noise in this room (see illustration). I'm Troy Hull from Prattvile, AL. I am 27 years old and I love your magazine. Please write me back and tell me if you know about any other punk bands that use homemade instruments. Also, please tell me about bands that come from Alabama, that I may not know of. Thanks!
—Troy
P.S.: I am starting a blog about Alabama punk and hardcore. However I don't know as much about the history of Alabama punk as I would like to. Please visit fourserpents.blogspot.com. I am just starting out writing letter and trading and such. Thank you for your time and I hope to be sending you a demo tape soon!

Hmmmm... Admittedly I have limited knowledge of Alabama punk, but I can tell you what I do know. Also, I am hoping a shit worker originally from the south (there are a several) may respond to this letter in a more complete way than I am about to! There is a really amazing blog about Southern punk by our very own shitworker Greg Harvester that you should definitely check out called Remote Outposts! He is originally from Alabama and continues to keep tabs of what is happening in southern punk scenes and in his home state. Go here immediately: remoteoutposts.blogspot.com

Another person you might want to ask is Bob Suren, famed and loved Brandon, FLA punk, father of regrettably gone Sound Idea punk record store/venue, punk musician, founder of Burrito records, owner of Punker Wear T-shirts (www.punkerwear.com) and radio blogger—this guy knows his shit: punkrockrecordparty.blogspot.com

There is a blog that covers southern punk called Nostalgia isn't what it Used to Be. I have read about some AL bands here: nostalgiaisntwhatitusedtobe.blogspot.com. Also, check out Region Rock and More at: regionrockandmore.blogspot.com

Here are the bands that I know of in no particular order. These are old and new bands, active and inactive: Jawas, Raves, Joey Tampon and the Toxic Shocks, Shitboy from Outerspace, the Colas, Themack, Invaders, Random Conflict, the Liberty Caps, Accelerators, Japanese Women, Suckerpunch, Rice Harvester (which was also a zine, hence the name Greg Harvester), Jarvis, Cancer Slug, Earthworm, Dead Pigeons, Thee Autobots, Karova, Jim Bob and the Leisure Suits, P.S. Eliot (now in NYC), Caca Women From Uranus, Dispersion, Ripchords, Knockabouts, GNP, Vomit Spots, Stumblebums, Breathing Light (was in AL now in Chicago), Pain (not sure if this counts?)

There is also Ear Damage zine, which I think was from Mobile? Originally called Sneak Attack, I remember this zine from the late '90s stirring some shit up for a minute. The kid doing the zine was a young black punk that used some really confrontational imagery. There is Liquid and Alabama Grrrl, which were riot grrrl zines.

Anyway, I am sure there are a ton more bands and stuff I missed (I am from the Midwest, what the hell do I know?), but I hope this is a good starting point for you! There is new shit happening everyday! If you learn more or if anyone out there knows more, please tell us about it! Good Luck!
—Mariam

Dear MRR—

After reading Joel Limburger's letter in the February issue, I am inspired to begin mail trading. I am from Alabama, dirt broke and rarely get out to any shows or meet anyone with a common interest. I am also exhausted with using internet mailorder sites. It's not that I don't trust the companies, it's just that there is a lack of surprise, intimacy etc. I don't personally have a lot to offer, a handful of 7" records and LPs I could trade.

I am not writing this letter to get free shit, I

am writing it to feel connected in some way to a culture that is too distant to connect to (without transportation at the moment). My problem is that I can't seem to get to any shows, my punk friends from way back have either left Alabama or have strayed into metal territory.

I would like to hear demo tapes, read letters, see amazing art like the art in your magazine. I am 27 years old. I got into punk after buying (at age fourteen, as if that's important) a Minor Threat discography CD from a local flea market and have since tried to contribute and create. But as many know, Alabama is not a punk friendly place and what usually happens is that the punks I have met around here are very mainstream (both in taste and lifestyle).

Right now I feel that if I cannot be in a subcultural punk environment, I should at least attempt to communicate by mail with whoever is willing to begin this with me. Mail anything cool to Troy Hull, 1378 Brandy Lane, Prattville, AL 36067 and I will definitely mail you back, I just need contacts to get kick started on this.

I'm into: Crazy Spirit, Rudi Peni, cool zines I've never read, death rock, apocalyptic artwork, letters about anything, Punk on VHS, glue, pins, patches, Flux Of Pink Indians, Funeral Oration, Mötörhead, Celtic Frost and essays!

I have: Koro 700 club reissue, Mötörhead patch and Iron Fist tour book, Skeptic? *Nobody Cared* EP, two *The Young Ones* VHS tapes, Celtic Frost *Mega Therion* cassette, *Taxi Driver* VHS, D.O.A. CDs (*March To The End, Loggerheads*), X CDs (*Los Angeles, Wild Gift*) Mario Bava DVD box set (with Black Sabbath and Kill Baby Kill), Black Flag *Family Man* LP and more…

Mail me anything mailable (except bombs) to: 1378 Brandy Lane, Prattville, AL 36067
—Troy Hull
PS: I'd rather not have this get on an internet email level, but if anyone wants to email it's fullcircleone@yahoo.com.

Hey! I just wrote you! Thanks to you because I never realized that actually knew about some Alabama punk!
—Mariam

[redacted] *Dear Fred/MRR—*
I would like to publicly state for the record that I also like the Modern Machines.
Thanks,
—Ray Suburbia/Martinez

[redacted] *Hey MRR—*
Thanks to Greg for reviewing the Floor Above demos in the June issue. I gave out the wrong contact email, so if anyone is interested they can email cleplat@hotmail.com.
Thanks,
—Chad / The Floor Above

[redacted] *Hey MRR—*
Thanks y'all. Love the zine—always have, always will... I have been listening to the radio shows/podcasts and love them! I love hearing all these crazy killer hardcore bands I have never heard of! I love finding all kinds of killer new jams and I owe it all to *MRR*. Keep up the *awesome* work! Up the punx!
—Jason

Well thank you Jason! We really appreciate it when people take the time to write to us, let alone say thank you! Long before I got here to coordinate I would anticipate for the weekend to come around to hear the new radio show, I love it! So glad you enjoy it, it's our pleasure and honor to know that what we do gets to punks around the world, ultimately uniting us. So thanks for reading and supporting us Jason!
Cheers,
—Lydia, the new coord

[redacted] *Hi MRR—*
It's Rory from Dr. Satan = striped down deathy punk lo-fi garage rock. Our record label Gravity in San Diego, home of the Battalion Of Saints, has no distributor since ILC and Mordam went out of business. We need a large distributor. I am an Anarchist novice and garage punker since '92.

Please help and hook me up with distro. The theme of our album is atomic war, totalitarianism, cancer, drug addiction and prostitution. I am working hard on lyrics and want to finish my project 100%.

It is an uphill battle with mental illness but that's all right. I gotta get a message through. Please by all means, write me: Rory Kilburn, 12704 Texana St., San Diego, CA 92129.
Please get in touch.
Worship satan,
—Rory

[redacted] *Dear MRR—*
How are you all doing? Just thought I'd write and see how all is going out there. I was also hoping you could print this letter and maybe I could get some responses from your readers of information, recommendations, and just general directions to the materials I'm looking for.

I'm still in prison with two years left to do and I'm studying different youth cultures and finding a lot of similarities in punk rock, hip hop, Oi!, gangster rap and just street and youth culture in general. I'm writing some of my own opinions and factual personal conclusions on what I've compiled through my studies and personal experiences over the years.

Anyway, I really enjoy reading, especially books about our great underground punk rock scene: history, facts, stories, autobiographies, etc. I've read most of the AK Press stuff I was interested in but I'm finding they only carry a limited selection. I really enjoy reading the writings from minds that come from the same punk rock experience outlook background as I, such as John Joseph's *Evolution of a Cro-Magnon* or most of Henry Rollin's stuff especially *Solipsist*.

Anyway, I'm just seeking recommendations of other like-minded authors, reads, books, or does anyone remember the Richard Allen series on skinheads? It was more of a photo-biography. Well, looking forward to receiving the January 2012 issue I just ordered. Feel free to print this along with my address:
Alfred Busby AG8589 A3-1-53UP
PO Box 5248
Corcoran, CA 93212
Punk Rock Love Won't Stop Can't!

For more info on this California State Prison go here:
http://www.cdcr.ca.gov/Facilities_Locator/SATF.html

[redacted] *Dear MRR—*
I just received this info please help me! I know some of these punks from Lima, they are related to the band DHK. Sorry for the rough translation, I did my best. Atentado punk informs:

"On Wednesday June thriteenth, Lima was convened for a demonstration in solidarity with imprisoned comrades (Henry, Nina, "Krudo") in La Paz-Bolivia. Around 2:30 pm we arrived at the embassy located in the San Isidro district. We scream, we show our flags, banners and hand flyers and some comrades were painting the walls of the local grim. We were not more than 20 minutes when the security police guarding the embassy started calling reinforcements. It was a signal for a propitious retreat (earlier on, we had told the comrades that were painting to leave the place).

A few blocks up, we were intercepted first by a policeman on his motorcycle, who "gently" shouted at us; we ignored and sent him to hell. Then two cop cars arrived and that's when they began to catch our punk colleagues. There was craziness the whole time. The end result was four arrested punks, they are: Javier, Teo, Willy and Leo, all of our comrades and perhaps many of you know them!

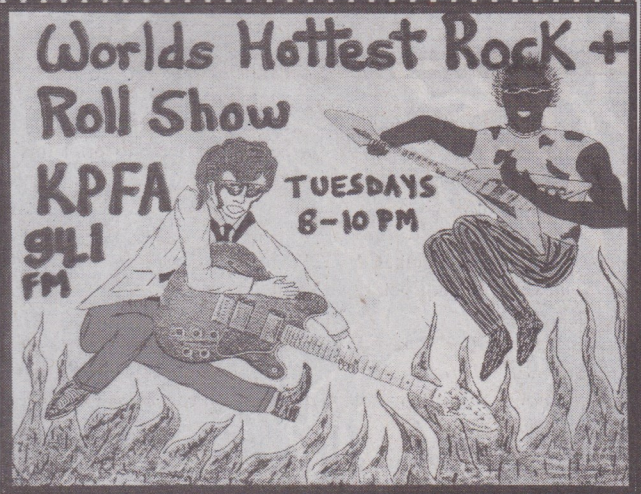
They are accused of terrorism and on June at approximately ten pm they were transferred to the DIRCOTE (the Peruvian Counter-Terrorist Directorate) where the lawyers told us they will pass fifteen to twenty days of miserable inquiry. Today some of us went to the DIRCOTE and Teo's partner told me that today at six am antiterrorist units went to search his house. The units were looking for something to involve them with "terrorism." Fortunately they found nothing, because Teo is not a terrorist, same as for our other colleagues. We know where they come from and what they do for living.

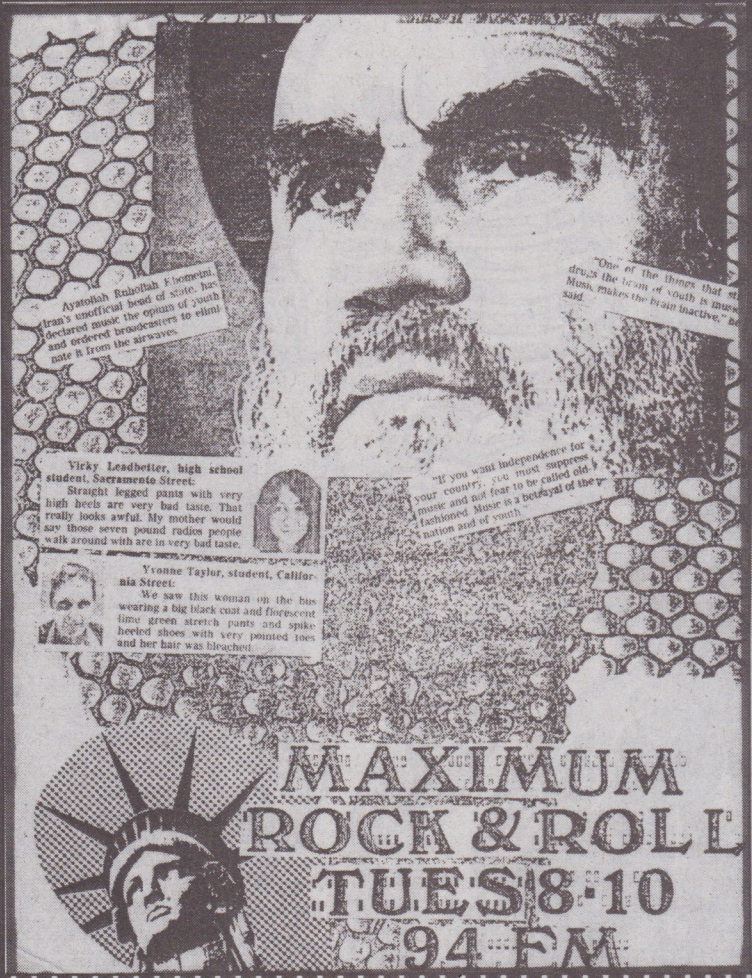
In this moment we need to be strong and united, today more than ever!!! From the '80s and '90s there was never a case of this magnitude. Where the police are accusing young punks, who were protesting "peacefully" for solidarity, of being terrorists. Immediate freedom to Javier, Teo, Willy and Leo!!!

If you want to help, send emails to: repugnante_d@hotmail.com Ask for a local address to send letters, mixtapes, money or anything! We need to spread this situation!"
—Rafael Manrique

MRR RADIO

It's the 10th anniversary of the resurrection of Maximum Rocknroll Radio in July 2002. It is currently the 30th anniversary of *MRR* magazine and the 35th anniversary of when *MRR* radio initially started. The original *MRR* Radio cohorts included Tim Yohannan and personalities like Jeff Bale, Ruth Schwartz, and Jello Biafra, introduced as "the gang" at the beginning of every show. Punk antiheroes regularly visited as guest DJs, and the roster of touring bands interviewed on the show reads like the track list on a classic old comp. The radio show was also a great resource for Bay Area 'burbs and the central valley. Syndicated around the world, the show was notable for the immediacy of the music, a dedication to international coverage (rare at the time) and for explicitly interjecting progressive politics into the dialogue of punk. When it first appeared on KPFA Berkeley the show initially had irregular hours for the first few years, but then in the late '70s and early '80s it was the most popular show on KPFA. In the late '80s, early '90s MRR Radio left KPFA, but was still syndicated around the world. Moving the operation to the basement of the *MRR* house, the radio show went on for many years until the late '90s when Tim Yohannan, founded of this magazine and the radio show, past away. The radio show had ended, but in 2002 we brought it back through the magic of podcasting and happily it endures! Here's to another 35 years!
—Paul Curran from the *MRR* anniversary radio show.





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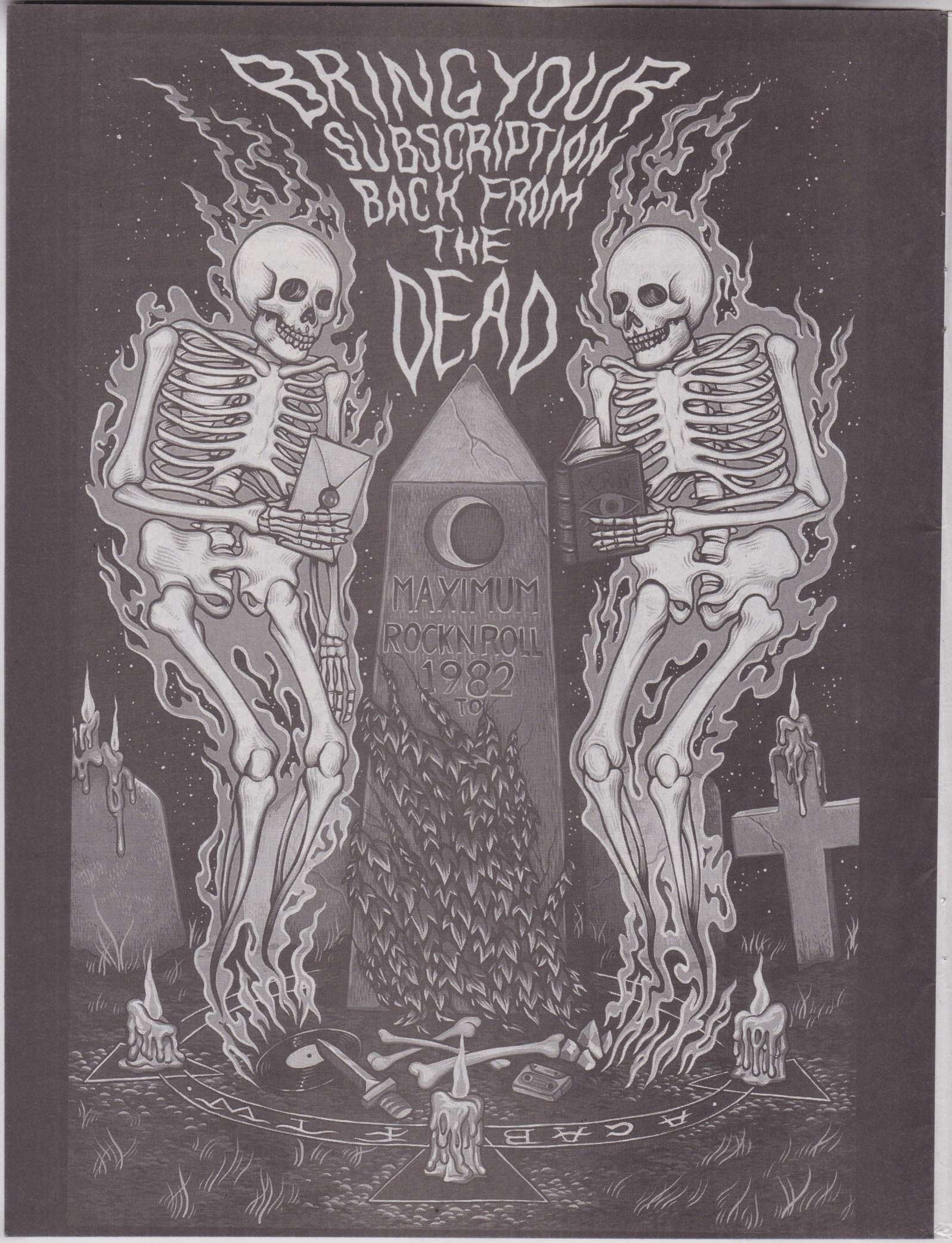
BRING YOUR
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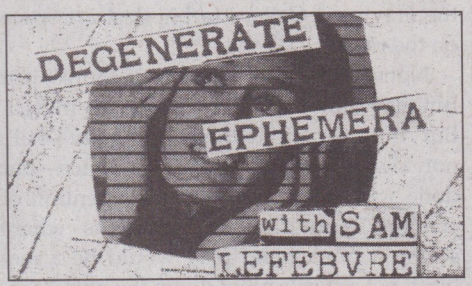


Throughout the development of my musical interest, bands with cohesive aesthetics have appealed to me the most. Even before I had the slightest grasp of what "aesthetic" means or any interest in articulating my preferences, groups that involve distinct principles in every aspect of their existence and that assert with infallible certitude have been the ones worth investigating and obsessing over.

At first, it was the cohesiveness of Crass' political and visual posturing that showed me the possibilities for a band to be guided by ideas. Their black and white album covers were an extension of their rigid politics. When I was young, the realization that a band could deliberately involve their convictions in various facets of how they present themselves was huge. I knew that music evoked emotion, but realized through Crass that a band might invite critical thought on the behalf of their listeners to accompany it, and began seeking bands that affected me similarly, on an emotional and intellectual level. It rings especially true in the case of Crass, who were faithful to the ideas they espoused for so long. That's also why Steve Ignorant's irresponsible performance of Crass' songs last year was such a betrayal, but enough pages have bled ink over that debacle.

Although, as a quick aside, I've taken a step in memorializing the response from San Franciscan punks to that debacle in a local weekly here, by publishing a blurb entitled "Best Situationist-Inspired Protest of 2011" that curious parties should look up. Later, the Jesus and Mary Chain challenged my aesthetic preferences further. Each track on *Psychocandy* is utter pop at their core. They borrow the most rudimentary percussive backbone of '60s girl groups, basic chord structure of punk and coat them in a heinous sheen of noise. Coincidentally, that album was engineered by John Loder at Southern Studios, the man and studio that helped manufacture the feedback on Crass' albums. So, the JAMC forced me to make a decision. As an appreciator of pure pop, I could deride them for deliberately obscuring well-crafted songs and as a fan of noise esoterica, I could have resented the hooks. *Psychocandy* forced me to grapple with a new aesthetic principle: beautiful sounds beneath a turgid mess and they explore that dynamic to its fullest extent.

So *Psychocandy* introduced me to one of the three approaches to music that comprise the bulk of my interest. I've sauntered through the cosmic landfill of sonic debris and thrown songs on the planetary killing floor to distill the nature of music I like into three categories. The first being pure pop with no frills, the second being music inundated with overwhelmingly bleak, dystopian foreboding and the third being music with a duality.

Duality manifests in a variety of ways. The JAMC's aesthetic epitomizes duality in the sense that they simultaneously present something accessible and something ugly, pitting the two against each other in grotesque combat in each of their songs. Nick Lowe's "So It Goes," the first track on the American release of his first album has duality. It is a serving of seamless pop, but the lyrics begin with imagery of a kid being dismembered. Bleakness in punk doesn't really require examples, but duality in punk is a little less clear. Duality in punk can manifest as primitive punk songs extolling elaborate political ideas or aggressive, brutish punk songs expressing bleeding heart sensitivity.

It was with these categorized musical principles in mind that I set about selecting groups to feature in the current issue of *Degenerate* #10. Aesthetic command in punk is not limited to older bands, although it is easier to attribute something like that to a band in hindsight. As time plods along, the enduringly damaged ditties are sifted from the galactic melee, indexed in phosphorescent rolodexes and held up as manifestations of platonic punk ideals, although they weren't initially designed as anything more than the sum of what limited means were available. With this issue, I deliberately selected contemporary bands whose work resolutely asserts specific principles and values, particularly when they are in line with my aesthetic preferences described above. Among those featured are Terrible Feelings, whose doomsday overtones are cohesively bleak, but the coupling of their sentiments with music that is power pop at its core ("This is exactly what I want my own band to sound like" says vocalist Manuela Iwansson in reference to Sue Saad & The Next in *Degenerate*,) expresses the duality written about above. They've also retained, perhaps unknowingly, the principles guiding such opposing sonic tropes over each of their records, along with those signature band photos in varying degrees of graininess adorning each cover.

Also featured is Meredith Graves of the now defunct Shoppers, whose pontification on single words and ideas is published in lieu of a traditional interview. Shoppers' music is a dense clamor of grating noise arranged around plodding punk structure. The lyrics grapple with the consequences of juvenile activity, often through alarmingly frank, realist anecdotes, but there is no semblance of regret. Their duality manifests as cacophonous punk at odds with the confessional lyrics and I sought to elicit more writing Graves. Similarly to inferring the greater significance of George Bataille's graphic realism, I wanted more information about the images and sentiments in Shoppers' songs, so I submitted my queries in an appropriately oblique fashion and published her illuminating responses.

In publishing a punk fanzine, as in the larger scheme of underground activity, things are often done the most difficult way. Publications arrive in print instead of the web, text is committed with a typewriter, headlines are arranged from stamps or

clippings and significant expenses are allotted for printing and shipping the inky messes around the world. In punk, the least practical methods often yield the most rewarding results. Such self-imposed constraints seem to work as a filter.

Ideally, only the most inspired work makes it into a zine, or in the hand screen-printed sleeve of a 7", while lesser work is shown through the most accessible means. Contact: Write *MRR* c/o Sam Lefebvre -or- degeneratezine@gmail.com degenerateephemera .blogspot.com

It feels a little pre-emptive to write about this here but fuck it, as I half-assedly assess the zines and records around me for "writing-about" potential, I'm struck by the realisation I may only be unintentionally feeding into the age-old myth, that everyone who writes for this magazine deliberately hypes the same bands (I sit here with the latest Merchandise and Sonskull records firmly front of mind, but with good reason as they both totally slay). But as there is a previously-unrealised, but potentially game-changing, project finally forcing its way into reality proper, I will leave the proselytising to other people and get on this thing.

Where to begin? A trip down memory lane? (It's a cul de sac.) For the last few years I've been doing a thing called Big Takeover. Locations for punk gigs in London were, when I began with BTO1 in 2009, for the most part caught between two stools. Stool A: the back room of one of a few understanding pubs. Stool B: a bar owned and run by a youth media corporation trading in subcultural capital. Both were getting really tiresome and I'd only been in the city a year. I had a full-time job and a little spare cash and had been asked to put on a gig. It was three years ago almost to this day. I sought out some "for-hire" spaces and, having settled on one in an archway under London Bridge, set about convincing the guy that owned the place that everything would be cool. I made so many crucial errors putting that gig on that it makes me laugh now; from being not-quite-clear/aware of how noisy it would be (the mayor of the borough lived opposite the venue), to agreeing to give this sketchy fuck a £500 deposit at the last minute (!) and not thinking how the 'white cube environment' of the space was about to get completely, uh, punked.

One mistake I definitely didn't make was not promote it enough. Those flyers were fucking everywhere. It was also a genuinely mixed bill of bands that didn't always play together, so there was Logic Problem from North Carolina, a band I had never heard of called Black Time, but had been recommended by Nick from said Problem, as well as Mob Rules from Leeds, the brilliant Nowhere Fast from Liverpool and my buds in Shitty Limits and Ironclad opened. These forces conspired to make nearly 200 people show up, which was way more than I had anticipated or could really cope with. (Average gig attendance would usually be 40-50 on a good night.)

Everyone was buzzing on the unusual space, it was warm and the show was bring-your-own-booze too, so when a cymbal stand got thrown into the crowd and it lodged in some French dude's head, I remember only the blood and the shouting and thinking I was going to pass out. I remember cops and ambulances arriving and somehow still being there at the end of the night. (I would later find out they broke down and ended up hanging out!) I remember feeling dizzy and stressed but also feeling very, very much myself. Yes, it was crazy, yes there was blood and I lost £500 in the shape of that deposit, but every band ruled so hard and the sensation of a huge gig of all different bands clashing and everyone having fun and negotiating spaces for themselves stuck in my mind.

That summer I quit my job and went on tour with Logic Problem and Shitty Limits. The shows they played in the weirdest and most wonderful spaces across America blew my mind and I knew I had to try another Big Takeover on my return, and try not to go bankrupt this time. I got involved with some of London's squatted social centres (which would always get evicted before I'd had a chance to do more than one or two shows in their space, but brought many first-time squat visitors in, to get their shiny sneakers dirty) and braved scary meetings with unfriendly anarchists suspicious of any music that wasn't techno. I as the turnouts stayed within the hundreds, a lot for London, I realized that excess door money should definitely get channelled off somewhere productive, from Calais Migrant Solidarity to Rape Crisis. After a year I bought a PA and after another fifteen gigs I've almost worked out how the fuck you make it work, too. Punch played to 350 people in a squatted department store. The Lowest Form played their first show with Glam. Social Circkle played in a squatted office. Thou played in a fire station, Straightjacket Nation played in an aircraft hanger. Did a bunch of hardcore gigs in this huge squatted manor house in Hackney, that was once home to prison reformer Elizabeth Fry (the lady on the five pound notes here.) I even did a free Big Takeover on the roof of the Hayward Gallery (a big-deal art space on the river).

None of this is revelatory, of course, just fun gigs done well, if I may say so myself. But not always without difficulty—hell, not always without police presence—but done with heart and with the intention of creating temporary environments where seeing a punk band play would be a real blast, not a sterile night down the pub. Yeah, there was one show where I fucked up a bit and accidentally booked a crappy bar with a bag-searching bouncer (sorry No Slogan, sorry Canadian Rifle) and another show (not that sorry, Total Abuse) that didn't even happen.

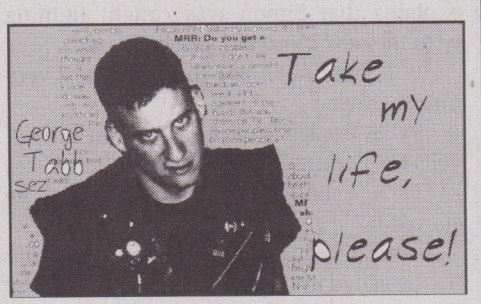
There are London-specific issues that have both helped and hindered BTO. For example, this is a city where everyone is cramped in and almost no one has a car, so staging shows far away from residential areas is, on both counts, impossible. Also, our licensing laws mean that technically under-eighteens can get into pubs to watch shows (you don't get ID'd apart from at the bar), so the all ages imperative has not been developed with too much vigour in the same way as it has been in the USA, meaning that, on the one hand teenagers can, if they want, go to gigs, but on the other hand a "dry" (no booze) gig in London would be a laughable impossibility, such is the dependency on alcohol for the live music "economy." One thing that struck me once I had my modus operandi for this project, is how insanely difficult it was and continues to be to find a space which would let me put on loud bands that could be watched by people of all ages and without corporate sponsorship, to make money for a charity. How the word "punk" made business-owners' noses crumple and twist, how I would be condescended to and called an idealist for suggesting that we didn't need bouncers because this was a self-policing community. I hated having to cheat on punk to make this shit happen, to reframe it as "experimental," to feel like I was constantly apologizing.

It's been wild, it's been fun, it's brought me exhausted and perilously close to that

ring-road circling Burn Out City. But while doing these shows was part of my journey to getting to this point, there are plenty of other switched on people who feel the same and are now ready to make something happen. There are the DIY promoters, plugging away in different spaces across the city, whether they're putting on noise dudes, no wave or straight edge bands. There's the crew that made Scumfest, a huge annual benefit show, a huge success in many squatted spaces over the years. There are the label dudes getting records from across the world into bedrooms across the city. There are the radical bands that want a better place to play. Maybe you live in London and you do too. If so listen up, because now it's time to do something about it crucially, for real, together. It's time to pull our socks up. Across the UK there are a small number of punk/radical-run autonomous spaces, which are not squatted and thus have a less perilously unstable relationship to their surroundings. And they are the best. You'll have heard of the 1 in 12 in Bradford, maybe the Cowley Club in Brighton, or more recently Wharf Chambers in Leeds. Many people before us have tried to get something up and running in London and a few trusted friends and I have spent a long time learning from their experiences, making contacts and reading up about what it might involve to create a DIY space for London. The wider context is important, too. The shrinking of public spaces across the UK continues apace, especially in London, from the criminalisation of squatting to the demolition of community space. As this city is gearing up for the Olympics, framed as a public spectacle, while both councils and private landlords simultaneously turf people out of their homes to make a quick profit from it. This is all the more reason to create a space that shows, meetings, events and performances can happen; that doesn't discriminate on genre lines, that's a genuinely safer space and that doesn't fit into any gentrification narratives or exclude any part of the community. Imagine no bouncers, cheap and good beer, cool bands, workshops, films, space to make plans, rehearse and learn new stuff. Shut your eyes and think about it being down the road. Here's to an atomic explosion of new possibility.

Yes, it will involve some social life-ruining levels of commitments for potentially quite a while. And yes, the costs will be huge and there's a lot we don't know yet. But it is doable and it's time and there's nothing like a public broadcast to force us into movement. This is for everyone and we need all the help we can get. If you can help spread the word about this through your networks, or offer any kind of support, advice or donations, or if you would like to know more about getting involved or organising a benefit show for the project, you can find everything you need to know about all that and more at this address: diyspaceforlondon.org

Yours in wild excitement and blind fear,
BB x



I could feel the puke make its way up the back of my throat and fill my entire mouth. Creole spaghetti, burnt toast and chocolate pudding are all I could taste as it began to leak out between my lips where my hands couldn't cover.

"What's wrong, Tabb?" asked Jimmy Foster, as he continued to pull the dead squid apart and lick the shell thing that was inside of it, which reeked of formaldehyde.

I felt the bile juices drip down my chin as I tried to swallow furiously.

"If you don't like sea-food, there's always the sheep's eyes," said Jimmy.

With that, he took one of the detached blue eyeballs that was lying on a metal plate before us and put it in his mouth. Then he bit down. Hard.

Sheep eye juice sprayed all over my face and the next thing I knew, I was running as fast as I could towards the boys' bathroom at Parkway Elementary School in Greenwich, Connecticut.

"Are you okay?" asked Mrs. Cole the kindly old librarian, as I tore past her, chocolate pudding dripping off my neck and onto my red and white striped Izod shirt.

I said nothing and finally reached the restroom. There, I threw up my entire hot lunch, which had cost around seventy cents. A lot of money in those days.

Afterwards, I went to the mirror and began the task of wiping the vomit off my face, neck and shirt. And also the sheep eye juice, which smelled like vodka and raw hamburger meat.

As I'm cleaning up, I hear someone open the boys' room door and I look behind me in the mirror. And then I froze. It was him. Bobby Kessler. The kid who was making my fifth grade experience more of a nightmare than Jimmy Foster and his incredibly strange eating habits.

"Who's dat?" asked Bobby as he stared at me with his eyeless sockets. I said nothing and continued to wash myself off. I didn't want a conversation with this kid.

"I know someone is in here with me," said Bobby, as he ground one of his thumbs into his dark black empty right eye socket.

"It's me," I said to Bobby, perhaps feeling a bit sad for the blind kid. But I knew I shouldn't have.

"Me who?" said Bobby, as he moved towards me and the sound of running water.

"Me," I repeated, not wanting to tell him who I was. It was bad enough my younger brothers, Luke and Simon, had trouble with this kid, but it was worse with me. Because I was older than him and should have been able to defend myself.

"Tabb?" said Bobby, "Is that you?" I said nothing.

"I think it is," explained Bobby and with that, moved in and felt up my face. I don't mean just touching it. I mean he felt it up. Like I later learned to do with boobies under those tight knit sweaters.

First he touches my curly brown hair, then he puts his smelly hand with empty eye gook on my forehead, eyes, nose and finally mouth.

"Let's see," says Bobby, "curly hair and a big nose." I know what's coming next.

"It must be a Tabb, because, I feel a Jew!" I try to move away but Bobby backs me into a corner between the sink and a toilet stall.

"And I hate Jews!" yells Bobby. The next thing I see is Bobby's left hand moving very quickly, then I feel that really sharp pain on the top of my head. I put my hand on the pain and, of course, there is plenty of blood.

"You fucking asshole," I yell at the blind kid.

"Ha," is the only thing Bobby Kessler says as he leaves me alone in the boys' room with not only vomit on my shirt, but now blood. Later, in the nurse's office, I have the same conversation I'd had a week earlier and one that I was bound to have again.

"How did this happen?" asked the old nurse lady, as she sponged up my blood with lots of cotton balls.

"The same as last time," I told her.

"You shouldn't make up stories," she said to me, meanly.

"I'm not!" I exclaimed, "It happened just like last time!"

"And I'm supposed to believe you?" she asked.

"Yes," I told her, even though I knew she wouldn't. And I was right.

***

It wasn't like I had anything against Bobby Kessler. At all. In fact, I remember the first day I saw him at school. It was during recess, right after the first block of lunch, which, for some ungodly reason, was at 10:45 a.m. I saw him walking around the playground and the monkey bars with his blind kid's cane.

"Hey Tabb," said my then friend/enemy, Scott Appleland, "look at that freak!"

I never knew if I liked Scott or not. One day he'd be my best pal, telling me all about how to kill small animals with safety pins and what girls hid in their underwear. But the next day, he'd be like the other kids, calling me "Big Nose" and putting his leg out in front of me so when I'd fall he'd say, "have a nice trip, see ya next fall!"

Anyway, so I look at the kid Scott is pointing at and it's Bobby Kessler. At first, I must admit he scared the shit out of me. The kid had black holes where his eyes should have been and big brownish-black circles that extended over his eyebrows. He looked like a zombie.

"He's in fourth grade," explains Scott Appleland, "and I hear he's blind!"

I tell Scott that I could see that.

"But he can't!" yells Scott, then rolls around on the ground, laughing.

I tell Scott maybe we should make friends with him and Scott, for some reason, thinks that's a good idea.

We both approach Bobby Kessler and his blind kid's cane and I clear my throat.

"Hi," I manage to squeak out in my prepubescent voice, "I'm George and I'm here with my friend Scott."

"You sound like a girl," Bobby says to me. Scott laughs.

"Anyway," I say, ignoring his last comment, "I would just like to welcome you to our school and maybe we could be friends!"

"Friends?" asks Bobby, "You want to be friends? I'm not being a friend to a gay with a girlie voice!"

"I think I like this kid," says Scott and the next thing I know, he and Bobby Kessler are laughing it up together and making up names for me like "Georgina," "Georgette" and "Pussy," of course.

A couple of weeks later I'm called to the principal's office. For what, I have no clue. I hadn't done anything wrong that I was aware of, besides being a punching bag for some of the bullies at recess.

I walk into the principal's office and seated in the small and musty room is my younger brother, Simon.

"Hey Simon," I say to him, "what's up?"

"I'll tell you what's up," says Dr. Perkins, the head of our school, "what's up is your brother has an attitude problem and maybe you can help."

I ask what's going on and Dr. Perkins explains that Simon was caught fighting with the new blind kid, Bobby Kessler.

"So?" I say, not liking that blind fuck very much, either.

"What the *hell* is wrong with you Tabbs," yells Dr. Perkins, "the kid is *blind*!"

"He's a bully," says Simon, "and he started it."

I start to tell Dr. Perkins I agree and that Bobby called me a girl, when he goes off the deep end.

"Bobby Kessler is the sweetest kid in this school. He would never pick on *anybody*," yells the principal, "you Tabbs are bad news. Picking on handicapped children. What's next? Teresa Johnson? She's in a wheelchair! Perfect for you guys!"

Simon and I both start to say that this is unfair, but the principal cuts us off.

"If I hear anymore of this," he says, "you guys are gonna be suspended."

Simon and I shut-up. We knew that being suspended was bad. Not because we got to miss school, but because we'd have to stay home with our step-mother, Connie, who was likely to kick our asses because then she couldn't be alone with the carpenter. That night Simon and I discuss Bobby Kessler, when Luke, the middle brother, walks into the room.

"You guys talking about that ol' thumbs in the eyes Bobby?" he asks.

We tell him we are and tell him what had happened that day.

"Bobby can be a real dick," Luke tells us, "a real cocksucker. A real whore-licking ball buster. A motherfucker and a cunt!"

Simon and I look at Luke like he's speaking another language, which to us he was. Luke always had a knack for learning "adult" stuff first. I guess that's why he got laid at fourteen and it took me until I was almost nineteen.

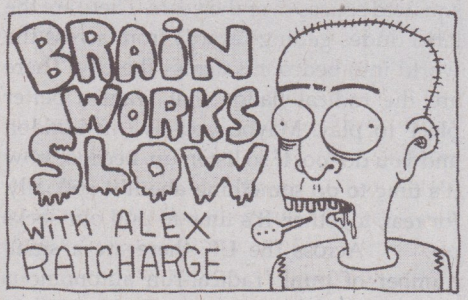
"He started a fight with me in the library today," said Simon, the third grader, "he called me a faz and a homamexicall, then hit me!"

"Was it with his right hand or left?" asks Luke. Simon thinks for a minute then says it was the right hand.

"Good," says Luke, "what you really got to watch out for is his left!"

When we asked him what he was talking about, he told us he'd tell us later, that he had things to do. The next thing we knew, he was climbing out his second story bedroom window and sneaking off to smoke cigarettes, read porno and whatever else he did with his good friend, Norman White.

To be continued...



Leather Bar records is a sick label from Providence RI, run by some shithead called Ian. So far he's put out records by Inservibles, Chinese Burns, White Load, Anders Thode, the Sleaze, Burning Itch, Télécommande, OBN III's, as well as the mandatory White Cop 12". Besides putting out killer music, the particularity of Leather Bar is an instantly recognizable aesthetic—one-sided records, stapled photocopied covers, cheap everything. It's all so obviously hand-made that you can't help having an instant reaction to it, whether it is "What the fuck is this piece of shit, it looks like my ten-year-old delinquent nephew's just started a label" or "Wow, I can't believe someone took the time to staple 300 covers to 300 records *and* hand stamp them, one by one." Together with Alta Intensidaz, Toxic State, RIP Society, La Vida Es Un Mus, Fashionable Idiots and Cintas Pepe, Leather Bar is one of the few current labels I trust and get excited about. I asked Ian a few questions for a one-sided interview.

Hey Ian, what's a Leather Bar and why that name for your label? If it sounds obvious to you, remember I'm French.

A Leather Bar is a gay bar where dudes wear leather, which I think would be obvious to the French. Sounds fun, right? The hats are really cool. Leather Bar is also the title of a White Load song that we haven't played in a few years.

Tell us a bit about each band on your label. Is there a common thread between them all? How do you choose to work with a band, etc.?

I think there is a common thread, but it's not the music. Anders' record and the

Inservibles record sound nothing alike, but maybe they have a similar attitude. All of the bands have a relatively lo-fi approach to recording, none of them are taking things too seriously and most importantly they are all *punk*. It's all shithead music. I hope the bands don't mind me saying that, but that's what it is. No assholes, shitheads only. I think about 90% of what comes out kind of sucks and maybe another 9% is good but boring, so when I hear something that I actually get excited about, I try to get them to do a record for me. I've asked the Homostupids four or five times, best band on the planet. They keep saying no, ha!

Your records have a really cheap/homemade aesthetic: one-sided records, photocopied covers, no labels, etc. Is that the way you like it or just a means to sell them as cheap as possible? Where did the idea of a one-sided-records label come from?

It's both. Part of it is to make them as cheap as I can. Paying $8 ppd for a 7" sucks! I also really do like that aesthetic. I like records that look like some shithead spent $10 on copies, got drunk and put them together in his kitchen and is probably *really* proud of them because he did it himself. Deluxe wrap around asshole sleeves with 3D boner inserts and split-color fart-shaped vinyl is cool sometimes, I guess, but that stuff belongs on art gallery walls, not my turntable. That's not rock'n'roll. I buy records for what's in the grooves, not what they are wrapped in. I love labels like Slovenly or Trouble in Mind that do company sleeves. I might start doing that. Fuck the packaging. So far all of the bands have been into it; Brendon from White Cop really ran with the style, best sleeve I've had so far. The one-sided record idea definitely came from Rip Off.

Favorite labels, past and present?

Favorite label past *and* present: Ken Rock. Proud to Be Idiot was a great label. As for the way-back past, just the same shit as anyone else. Dangerhouse, SST, Sun, Chess, Motown, blah blah whatever. ADK Records from Japan. Total Punk is probably the best thing going on right now. Bat Shit, Bachelor, Richie/Testostertunes, Jeth Row, all great. In the Red, but that should go with out saying. What about my least favorite label? C'mon man, ask the tough questions. Hozac. They've put out a lot of good records though. Someone sign up for the club and get me the Homostupids 7", you can keep the other shit.

You also run Local Cross records. What's the difference with Leather Bar, why two different labels?

Local Cross is more or less defunct, unless I decide to use it again. At one point there were actually three labels, there was also Bloodstain that was all tapes. I might reissue some of that on Leather Bar. I'm gonna start another one called 1,000 Years records just to release stuff by my other band, Black Traitor. I'm gonna start one called Roadkill records and release only Gary Wrong bootlegs. I like consistency, and loosely defined themes, so every time I want to do something different I start a new label. I almost started a new label for the White Cop 12" because I wanted Leather Bar to be all 7"s. It's all pretty stupid, I'm just having fun.

What about your band White Load? Did you get signed on Load records just because of your name?

I actually think it might have helped. Ben is awesome, he put out the Mr. California 10" record! White Load has written less than 20 songs in five years.

What's next for Leather Bar and where can people find your releases?

Next in line are 7"s by Louder, Forced Laugh and Sexpistolstanten Och Mockfjardsvapnet. You can find a list of great mail order sites and record stores that carry Leather Bar at leatherbarrecords.blogspot.com

Last words?

I will trade Leather Bar test pressings for the Mr. California 7" on PTBI. There is a new pressing of the White Load "Pig Eyes" 7" out on Ken Rock now, with new art by Ratcharge. I believe I am the only subscriber to *Maximum* in Providence, RI.

I'm writing this now while many of you reading this are probably sipping margaritas and clapping daintily for the geriatric headliners at the "alt"-adult-vacation hotspot "Chaos in Tejas," I don't envy you even a little bit. The past few columns might have been a bit on the weak side, but I have a stack of some sounds to write about for this month (despite the outside world providing a mix of lovely weather and a beautiful lack of responsibilities for the time being), they come from all walks of mutant music, so this is a little schizophrenic, just the way it should be.

The new SICKOIDS 12" has been drooled and jerked over by many in recent times and I was excited about the prospect of another distinct 12" release to blow my mind and kick me into oblivion, but it doesn't really do that. The record itself sounds a bit like a bunch of sensitive crusties got together and tried to mix HÜSKER DÜ with the Profane Existence bands emblazoned across their tired clothing. There are a few interesting moments on it, they are clearly working hard at their song writing, but something just does not click. Live they were a different story though, looking like and playing with the muscle, blind rage and intensity of a 15th-generation dub of CRUCIFIX's footage in those Target Videos. The songs sounded pretty good in that context. I'm quite perplexed at the contrast between the two; it's probably just me.

I'm starting to think Seth Sutton lives in a mental hospital, I don't know how this freak churns out records this often under the USELESS EATERS moniker. The new slab is called "Addicted to the Blade"—a nice, curt two-song single. The A-side pulses menacingly along a knife's edge, wiry guitar riffs spread thin over a pulsing bass line and restrained drumming. The song throbs along, at a pace and a psychotic enough atmosphere that it could be profoundly creepy, but it stops just short of it and opts to be more catchy, with a tinge of the same deranged undercurrent that runs through the more savage pop hits of the '60s. The real hit is the B-side, "Starvation Blues #2," which takes on a danceable riff and beat, but is slick with the same cold and psychotic amphetamine sweat of the A-side. The whole thing sounds a bit sick and temperamental in all the wrong ways, menacing in its swagger—eyes bloodshot and pupils dilated, but above all, it's a fucking good song. The messy and rough-hewn execution that marks the USELESS EATERS' stuff settles over these otherwise slick and catchy punk tunes like dirt and grime, adding a little bite to 'em in the process. Some top-notch shit, I highly recommend seeking this out, I hope this guy doesn't find something better to do with his time.

The RAT COLUMNS 7" released last year is of a similar stock—isolated, lonely, created by a single person obsessed more with the feel and prickly sensations they get from making music than the cohesiveness that marks most bands. Where USELESS EATERS is all about leather, cut'n'paste

collages, being a brat and sexual frustration, RAT COLUMNS is about looking around quietly and thoughtfully, sighing a bit. This sounds like someone who has chewed on the sensation of solace in solitude and returned to the bedroom from a day sitting by the water alone, trying to build songs around the sensations. There is something quiet and intrinsically appealing to this music, it is remarkably simple yet extremely effective and sounds very unaffected.

This reminds me of watching cars go by on the side of the highway, of staring at the sun through the leaves of trees or looking out a suburban window to see the restrained, watching your reflection go by as you walk over a puddle, listening to the rain and smokin' on a cigarette on a porch at night. Stuff like that. Simple things, simple pleasures stained with a bit of melancholy. This is one of those rawer-sounding recordings that simply sound like they couldn't be any other way, not like it was some aesthetic decision based on the political statements that ooze from low-fidelities. David West, the guy responsible for this record and guitar/vocal duties in RANK/XEROX, knows how to write catching guitar riffs that settle quite subtly under your skin. I flip this record a lot when I put it on; it emanates its own distinct mood that feels good to lock into for a bit.

Moving onto entirely different realms, there is something remarkably distinct about the way Spanish HC bands stole the hoppy rhythms of UK punk and injected them with a far more profound sense of urgency and righteousness than the glue-huffers ever had going for them. SADICOS internalized this sensation, presumably from spending years of listening to raw music, which mimicked the feeling of living on the wire between capitulation and degeneration into paranoid-schizo behaviors. But they are not from Spain; they are from Compton, California. From my vague knowledge of the environment that sprouted Spanish HC and pop-cultural misinformation about the roughness of Compton, they are similar environments. They recently put out a hollow, bristly-sounding demo tape that sounds like it was recorded under urgent circumstances, which is exactly how hardcore music should sound. They keep an overwhelmingly tight and savage rhythm section that makes the recording sweat with their energy. The gang vocals hang over the tight-bound songs with nervous, aggressive power, wrapping the whole thing up into quite the ferocious coiled mess of magnetic hiss. They play with similar urgency and rawness to bands like MASSACRE 68 and IV REICH, but are altogether more succinct and less self-indulgent than those bands, which sometimes waver in quality. SADICOS keep it tight, glaring, with their fists curled the whole way through.

At some point I had the simultaneous experience of losing faith in the idea of punk as a worthwhile "culture" and also grew quite fond of *Distort* fanzine. I think the former influenced my progression into the latter. I had not been so fond of it before shedding the dead skin of camaraderie-delusions. Too cruel, curt and awkwardly cutting in that characteristically snide way, bent of someone who attempts grappling with adapting asinine music to their own field of vision, rather than vice-versa. Reading back issues and current issues influenced my desire to try to cultivate the best ideas into the most articulate writing I was capable of. It's not much, I know. Anyways, DX put out two new issues recently, and I gorged myself on them at the kitchen table immediately upon opening the envelope. They are a fine top-notch return to consistency, like my favorite issues from around the '08-'09 frame, but with an even broader content scope. I dig the presence of Henry Miller quotes, writing on anybody from CCR to CRO MAGS, to ILEGAL, elaborative interviews, snappy reviews, distinct layout. Great shit. *Bloody Ways* is another good read, a traditionally rough and impersonal HC zine with some good interview content from bands like CHEETAH CHROME MOTHERFUCKERS (!) and other non-English speaking cult favorites of HC nerds. *Inverted Forest* #4 is a great read, spilled out of editor Richard's guts like chemically induced vomit—forceful and unrelenting, quite belligerent too. He did something unique with it and it paid off.

Contact eggmangel@gmail.com. *Accept the Darkness* #9 will be out by the time this is in print: it's got coverage of RANK/XEROX, Ilegal, Philip K. Dick and some other shit.

This month I want to talk about a few more late-'70s UK punk bands, the Adverts and the Damned. The Damned, as we all know, were one of the first and most highly regarded punk bands to come out of the explosion of punk in the UK in 1976. They released the first proper "punk" vinyl and played many of the early punk gigs. While I enjoy their music, something about this band never really clicked with me the way other '77 punk bands did. I'd have to say their first few records are obligatory in any punk record collection. But I rarely find myself reaching for them, or getting wound up about their songs. I guess something comes off a little flat to me with this band. They wrote good songs, but I feel like they lack a certain raw edge that is essential to making memorable punk. Let the hate mail begin…

Next up, the Adverts. This is a band I still *do* get excited about. A few years ago Get Back put out a double LP of the "complete radio sessions" and disc one of this killer is my first choice whenever I want to rage to the Adverts. As I've noted before, a lot of this band's best material is their Peel Session or other BBC radio work. Since a lot of these '70s bands were on major labels and produced by dudes whose frame of reference was Cheap Trick and ELO, the radio sessions always come across more urgent, raw and live sounding, without sounding like a shitty live recording. The Adverts came on the scene early in the punk era, in 1976 and moved from a small town to London to be part of the action. Their first few singles and first LP are total punk classics and they quickly devolved into a more melodic, poppy sound until their break up in 1979. This band had a lot of talent for writing catchy songs, but packed them with a cynical spite and clever irony that put their lyrics several steps above most of their contemporaries. Anyone who has played in a band can relate to the lyrics to "One Chord Wonders." When it comes to wry and witty lyrics it's hard to top "Gary Gilmore's Eyes" and we can all identify with songs like "Bored Teenagers." As I said, I vastly prefer the Peel Sessions versions of these songs, but "Crossing the Red Sea" is probably around in some pressing or another for less than $10 and I can't imagine the singles sell for much more.

There was a short epoch in Minneapolis where a few of us tried to jumpstart the scene with a "'77 in '92" movement. This didn't add up to much more than listening to some old singles and putting Sid, Siouxsie and Poly Styrene on some show flyers. I do remember some local crustlord telling me to turn down the Adverts because "this shit sounds like the Beatles." I'm not into the Beatles at all, but I gotta say, 20 years after the abortive '77 in '92 movement the

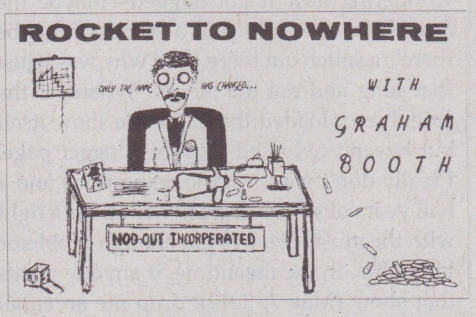
Adverts still sound raging and as we've noted in these past few columns, a true test of any music is how vital and fresh it sounds twenty or thirty years down the road.

Let's touch on some lesser-known but totally great UK punk. How about the Cortinas from Bristol? As I recall from their *MRR* radio interview these punks were fifteen or sixteen years old in Bristol. They hooked up with the Stranglers and became regulars at the Roxy Club in London. They could only play on Saturdays as they all had to be in school during the week. They were scouted by the Step Forward label (produced by the guy who was in the Police) and recorded their first 7" in 1977. The first 7" *Fascist Dictator/Television Families* is probably their best stuff, simple hard driving '77 punk. They had some roots in R&B/Pub Rock but sped up with some aggro lyrical posturing. I think the flip is actually the stronger of the two songs.

Their second 7" *Defiant Pose / Independence* has a great color cover of a teenager in a middle class home setting, puking his brains out. Indeed, the Ford Cortina was a car synonymous with the middle-class aspirations of working-class Britons. Chosen as a band name because it sounded "cheap and nasty." The flip side "Independence" is not so hot. But the title track "Defiant Pose" is pure rebellious 1977 punk.

Another favorite single of mine from this era is the Drones *Bone Idol/I Just Want To Be Myself*. This one is a total gem. The story is that this was yet another pub rock band that jumped on the punk bandwagon. Their LP is pretty common, but I think it's kind of just OK. The real winner for this band is a two-song 7" from 1977. "Bone Idol" is a take on the British term "Bone Idle" for someone who is a slow-moving slacker. A lot of people only know this song because Chaos UK covered it. Actually, let's digress and talk about Chaos UK's choice of cover songs for a bit. Chaos UK is a titan of UK punk and this band lasted a long time and had many different eras and line ups. All of them managed to create great punk in some way or another. The Chaos UK *Heard It, Seen It, Done It* covers LP is totally awesome, in that probably half the songs they cover sound better than the originals. (They manage to make Elvis Costello sound raging!) And their contributions to "Punks Not Dread" were the Drones "Bone Idol" and the Valves "For Adolphs Only," both smashing versions that introduced a new generation of punks to these songs. Indeed, I had no idea who the Valves were until I heard them covered by Chaos UK.

Lastly, the Ruts. This is another band that most people are more into than me. The Ruts were some guys who were already pretty established musicians when punk took off. They took the energy of punk and mixed it with rock and, famously, reggae. They are frequently praised for crossing over into reggae and 2-Tone Ska. While I respect and understand this music adventure, I think other bands did it a little better. Still, their first few singles, *The Crack* LP and the Peel sessions/demos are pretty good and worth a spin a few times a year. *In a Rut* and *Babylon's Burning* are sick for sure. That said, the Ruts have a lot of slow numbers and the reggae bits don't always work out. They lack a bit of the energy and "purity" of some of the other punk bands of the era. While they were much better musicians and more groundbreaking than, say, the Cortinas mentioned above, the Cortinas' first 7" has simple and direct energy that burns so bright and true, no amount of musical talent or genre mixing vision can stop it.



Oops! I did it again. Haha, not really, but it's been a while since I've scored a record worth bragging about. God, I've been whining about my lack of cash reserves a lot lately (sorry!). As such, I've let up my daily eBay trawl for punk records a bit, which makes this find all the better. I had some time to kill a couple days ago so I went browsing on eBay to spend some money I didn't have and checked out the day's offerings that would be closing in the next 24 hours.

I was halfway through the third page of 200 items wondering why I was wasting my time looking and then it happened like always... I saw it. It kinda tripped me out. I haven't known about this record for too long, I actually just learned about it last year at the Austin Record Convention. I wrote about those notorious Mexican record dealers in this very column, they had all the craziest Mexican punk rarities at sky-high prices—it was crazy to see them all in one place.

I remembered flipping through their LPs...everything was there... ATOXXXICO, MASACRE 68, SEDICION, YAPS... I got near the end of the box and saw a super thick album with a crude black and white sleeve I'd never seen before... *Rock Nacional 1981*. As I recall, it had a $300 price tag (or was it $400?), all I know is it was the highest priced record on their entire table. I grabbed it and flipped it over to inspect... a three LP compilation with a ton of bands I'd never heard of, plus one I had: REBEL D'PUNK.

I think most early Mexican punk aficionados have at least dabbled in REBEL D'PUNK. They had a couple albums that look super punk with über DIY sleeves, but musically they're kinda tame, new wave/exploito punk sounds— certainly nothing to lose sleep over. But those albums are from the mid/late-'80s, whereas a comp appearance from 1981 is pretty crazy and really early for Mexico. I had to know more.

I asked the dealers if there were punk bands on it. They pointed to REBEL D'PUNK. I asked if there were any other punk bands, they said not really and they played a REBEL D'PUNK song for me on a portable record player. The song was called "De Plástico" and you can go listen to it on YouTube with me. It's pretty cool. It's definitely punk, not super distorted or crazy but a great driving bass sound with shouted vocals and a cool shredding guitar break. I was surprised.

There is another REBEL D'PUNK song on the comp called "Museo del Chopo" (also on YouTube). They also pointed out SIZE is on there that I hadn't noticed, they do "Esta Noche" a.k.a. "Tonight." They played that one for me too, I think it was a live version different to the 7". I was pretty excited, but no way was I gonna drop 300 bucks on a comp for three short songs. I just made a mental note and was on my way...

Until now. I spotted the iconic cover in an auction listing and indeed there it was, *Rock Nacional 1981* three LP. Some guy in Milwaukee had listed it?! It had a *gulp* $9.99 starting bid and there was already one bid on it. I programmed a snipe for a bunch more money and then actually forgot about it for the rest of the day. I checked my phone for emails that night and there was an eBay email waiting for me. "Enjoy your *Rock Nacional 1981* Private Acid Psych three LP." Ouch. I knew this was gonna cost me. I opened the email and scrolled down to the magic number. $11.61. HOLY SHIT! With Media Mail, I'm out all of fifteen bucks. And with that, I think my punk rock Mexico collection is closed. Er, wait, I think I need a YAPS 7" again. Fuck!

Otherwise, not too much seems to be happening in the record world. Somehow ABUSED singles are now worth more than ANTIDOTE and URBAN WASTE singles

and almost any other USHC 45" you can think of. That is straight up crazy to me. The ABUSED single was practically common ten years ago. Small caches of stock copies have turned up multiple times over the years, even within the last year and, I mean, it's a great hardcore single and all, but kind of a weird one, strange vocals. "No End In Sight" rips, but what gives?

Under The Heel Of
Jack-Booted Music Industry Thugs

After twelve years of doing my radio show Sonic Overload, I had a first time occurrence—I had to take down one of the shows from my archive. No, it wasn't because of censorship, because of "indecent material." It was because I got busted by the copyright police. On the May 7 show, I decided to do a tribute to Adam Yauch of the BEASTIE BOYS, who had passed away from cancer the week before. I played seven songs in all, covering pretty much all periods of their nearly 30-year career. At the last minute, I decided to include the song "Sabotage," because I'd watched the video shortly before recording the show and thought it'd be a cool addition. Well, that was the song that caused me problems a little over a week later.

My archive of shows goes back to January 2009 and it's hosted on Blogger.com (aka Blogspot). The only other time I had an issue was with Mediafire, the site where I'd upload the zip folder of each week's show and then I'd link it to the blogger page. I did have a couple of problems in 2010 when two files were taken down for copyright issues that were completely bogus. Someone from a game company thought the zip folder included video games. I have no idea how that was determined or how the files got flagged, but I decided to move my file uploads to another file sharing site and I haven't had a problem since. I'm fortunate I didn't use Megaupload because, as many of you might have heard, it was taken down by the federal "authorities" earlier this year and the owners of Megaupload have been charged with some serious felonies. So all the files that were uploaded, whether "illegal" or the legitimate property of the owners of those files, were confiscated. So far, that hasn't happened with what I use now (hope I'm not jinxing it). I imagine some of you might wonder why I don't just store them on the site for Sonic Overload and perhaps I will someday, but I'd need a lot of extra bandwidth and storage and it's easier to do it through what I use now.

All was fine and dandy until I got an email from Blogger a day after posting the May 7 show. I got a DMCA complaint—that's the Digital Millennium Copyright Act, signed into law by that great liberal Bill Clinton, in 1998. The complaint came from someone who allegedly owns the copyright to "Sabotage" or is, "authorized to act on behalf of the owner of an exclusive right that is allegedly infringed." The name of the person complaining is "private." Don't you think I should know who issued the complaint? I was afforded the opportunity to file a counter-claim but took the easy way out and removed it from that post, stating that I'd taken it down due to accusations of copyright infringement. And I was wondering how it got flagged—maybe the artist/title showed up in a search or maybe there's a snitch out there. And why was it just that song and not the others? Whatever the case, I re-uploaded the file of the show itself but haven't re-linked it to the Blogger page. I really don't want to risk losing three and a half years of shows and I'm not up for a fight with the music biz. I've got enough problems in my life. In the meantime, if anyone wants that show (May 7, 2012), drop me an email at suburbanvoice@earthlink.net. The archive remains at sonicoverload.blogspot.com.

I know many of you probably believe I shouldn't play major label records on my show but I'm not going to stop playing the Clash, Sex Pistols, Damned, SLF, Ramones, Wire, Gang of Four and other bands every once in a while just because they're on those labels, even though I don't review them in this space. It was a different time and that's what I grew up listening to. I reckon 99% of the newer records I play aren't on major labels. Most aren't even on big indie labels. I don't think it's very likely you're going to hear "106 Beats That" by Wire or "Cheesburger" by Gang of Four on your average commercial rock station and they're still great songs that deserve to be heard. Hell, Clear Channel just bought a Boston area, independently-owned FM rock station, WFNX, that did play a lot of crappy music but not all the time, and they supported local bands and would also play older, infrequently-heard songs. The thing is, it wasn't owned by a huge conglomerate. In the past, they also had valuable public affairs programming like "One In Ten," which dealt with gay issues. What's ironic (and sad) is Clear Channel might move a right-wing talk station currently on the AM band to FM. The lineup includes Rush Limbaugh, Sean Hannity, Glenn Beck and a couple of local knuckle-dragging hosts (both of whom were fired from other stations for racist and sexist comments). These are people who don't have the most-enlightened attitudes about gay people, to say the least. That would make three right-wing talk stations, as well as another station that has nighttime programming with one conservative host and a middle-of-the-road one. The only "progressive" station is an AM outlet with a weak signal that greatly limits its range at night.

I'll always find a way to distribute this show, even if it means going further underground. The publishing companies would love nothing more than to charge confiscatory licensing fees to use their music on webcasts. In 2007, there was an attempt by "Copyright Royalty Board" to enforce royalty rates for small webcasters. I know there was eventually some kind of agreement reached a couple of years later, but I haven't really kept up with it. But the way I look at it, I'm doing them the service. I'm not patting myself on the back (really!), but I'm promoting bands on the show that might not get heard elsewhere. I'm always getting thank-you emails from bands and artists who appreciate the exposure. I'm certainly not getting paid to do any of this shit. I recently had to spend a fair amount of money to buy a new mixer and audio cartridges for the turntables (and I still need to buy a new microphone). Some generous listeners donated a few dollars to help offset the cost of the new gear and that's greatly appreciated but even if I'd footed the whole bill, it's still worth every penny to be able to do the show every week. Hmmm, maybe I should consider collecting payola.

Sonic Overload probably could be considered a pirate webcast. It's like when I did the show on Allston-Brighton Free Radio, which was a low-power AM signal but eventually became, for all intents and purposes, a pirate station after the transmitter was "juiced" a bit (more than a bit). Since federal enforcement in my area was relatively lax, we got away with it for a number of years until we had to close up shop in early 2005, due to a lack of funds and dwindling station membership. I paid dues to the station for my weekly slot and gladly so. The final nail in the coffin, so to speak, was when the transmitter blew up during yours truly's show. I didn't even

know it until one of my station cohorts came in to tell me about it. I love doing this show, I love the fact that I'm hopefully helping my listeners discover both new and older bands they might not have heard before or thought of in awhile and that it'll get them to buy their records and check them out when they come through their area. So even if I have to find another way to get the show out there, I've got other ideas about how to do it. To paraphrase SHEER TERROR, like it or not, I'm here to stay.

I DIDN'T GET PAID TO REVIEW THESE RECORDS—HONEST...

Not a lot of space once again, but let's get to it. There are three new 7" records from German label New Dark Age and there's a certain stylistic similarity among these discs. The man behind the label, Will Kinser, is actually an American and he's played in bands like BORN/DEAD and other hardcore units but he's also in RED DONS. And his latest band, NO MORE ART, is in that vein. Their two-song single, Peripiteia/Evil Eyes, co-released with Erste Theke Tontrager, features driving, melodic punk with powerful female vocals and it's also musically similar to ARCTIC FLOWERS and MASSHYSTERI. I wouldn't mind hearing more.

Speaking of RED DONS, they also have a new single (co-released with Taken By Surprise) and there's no major change. Two tuneful songs, with strong musicianship and Doug Burns' mannered vocals. This band has always featured great instrumental interplay. The A-side, "A Forced Turning Point," is far and away the best of the pair, with much more oomph than the less-sprightly "Se Foi." The melody on the former brings the late, great Boston band MOVING TARGETS to mind.

Finally, St. Louis band DOOM TOWN's four song self-titled EP features male/female vocals à la X although, to be honest, I found 'em kind of grating at times. A shame really, because the songs and production aren't overly polished and the band's energetic sound creates a winning brashness. The vocal excesses are reined in on "No Rumors," which ends up being the strongest song here. I have to make the inevitable comparisons to GORILLA ANGREB and MASSHYSTERI—lazy I know, but that's where they're coming from and if you like those bands... (newdarkage.blogspot.com)

P.R.O.B.L.E.M.S. are from P.O.R.T.L... uh, Portland and the band hammer out some hard rockin'n'rollin' punk. Not cock rock, not metal, although there are hints of it—a reliance on volume, searing riffs, with more of a Detroit tinge at times. The final song, "Graveyard Kiss," takes a darker and moodier turn. The CD includes earlier single and EP tracks. (Doomtown Sounds, www.problemspdx.com)

Prior to their self-titled album on Residue, SICKOIDS had only released a not-so-great sounding demo tape but they make the jump to the vinyl format with a jarring debut. This Philadelphia three-piece, with Rob and Vince from WITCH HUNT joined by Eric from DIRECT CONTROL and GOVERNMENT WARNING, slam out some pile-driving hardcore, but there are barbed-wire melodic touches ala HÜSKER DÜ that are burned into the fray (such as with "Hope Subsides"). Some of the guitar lines echo DIE KREUZEN's haunting slash via VOIVOD, whose drummer Away has admitted to purloining some of DK's guitar sound. That's particularly true for "Bleached Bodies," "Clarity" and "Human Steps." Despite the snatches of melody, this is still an abrasive, ear-challenging proposition at times and sometimes tough to grasp. Still, SICKOIDS have put together an attention-grabbing assault and they're on the right track. (Residue, 2023 W. Estes Ave., Chicago, IL 60645, www.residue-records.com)

BILL BONDSMEN has long been an underrated band and has been playing quality music for a decade. They have a new two-song 7", their first release in a couple years and they continue to avoid any obvious mold. "Overcrowded Control" pairs harsh, edge-of-psychosis vocals with a razor-sharp mid-speed pound that features some haunting, snaky guitar lines. The untitled flip has a long, ominous intro building up like BLACK FLAG's "No More," only it maintains a moderate tempo and has the same sort of guitar texture. This is a band you should be paying attention to. (15106 Paris, Detroit, MI 48101, billbondsmendetroit@gmail.com)

Beach Impediment has released a vinyl pressing of the IMPALERS' raging 2010 demo. Explosive DISCHARGE/Swedish-inspired, rockin' rollin' mayhem with echo on the vocals and a speedy attack except for the mid-tempo bash of "Return To Eden" that will have you furiously banging your head. OK, "Turn Me Loose" couldn't sound any more like Discharge if they tried, but the problem is...? The rest of the songs aren't as blatant about it but you know where they're coming from. (beachimpedimentrecords.bigcartel.com)

TONY OFFENDER R.I.P.— I'm sure this will be mentioned elsewhere but Anthony Johnson, also known as Tony Offender, passed away from cancer in May. He was the guitarist in the OFFENDERS, who remain one of the most-underrated US hardcore bands. I was fortunate enough to see them play a couple of times in 1985 and they were incredible. Complete rippers with some of the best musicians in any hardcore band I've ever seen, including the late Mikey Donaldson, whose bass playing left most other four-string slingers in the dust. When Mikey did a tour with MDC in the mid-'00s I stood in front of him, mouth agape in awe at his playing. Tony was also a great player; his burning riffs and hot leads a big part of the band's sound. My thoughts are with his family and friends. R.I.P. Tony...

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Is it just me, or have an inordinate number of well-known people died in 2012? Perhaps I'm just being overly sensitive to my own mortality, now that I'm 60, but damn, the names are racking up. And there seems to be more than your fair share of dead musicians on that list. There was Etta James, Whitney Houston, Michael Davis, Davy Jones, Earl Scruggs, Levon Helm, Adam Yauch, Kindred McCune, Donna Summer, Robin Gibb, Doc Watson, Bob Welch, Tony Offender, Jef Leppard. and Pete Hayes (as of 6/26/12).

I'd like to focus on a particular individual who died recently, and this one wasn't a musician. British hairdresser Vidal Sassoon died on May 9. His was an unusual and provocative life. Vidal Sassoon was born on January 17, 1928 in the London borough of Hammersmith of Sephardic Jewish parents. His father died when he was three, and his mother was so poor that she put Vidal in a Jewish orphanage for seven years until she remarried and could afford to raise him. He apprenticed as a hairdresser as a teen, but was too young to serve in the second World War. Instead, he joined a secret association

originally of Jewish combat veterans, the 43 Group, after the war. The founding forty-three British ex-servicemen had returned from fighting in Europe, often having witnessed the consequences of the Nazi Holocaust in the form of Jewish refugees and extermination camp survivors, only to encounter British fascists running rampant in England's streets. Oswald Mosley's pre-war British Union of Fascists had been banned by the government in 1940, with Mosley himself interned after 1943, but fascism returned after the war in the form of Jeffrey Hamm's British League of Ex-Servicemen and Mosley's reformed Union Movement. Both organizations engaged in provocative public meetings highlighted by antisemitic speeches inciting race hatred, not to mention violent physical attacks on Jews and Jewish property, primarily in London.

The members of the underground 43 Group eventually numbered in the hundreds, veteran and non-veteran, men and women, Jewish and non-Jewish. They attacked the public meetings of these fascist groups and broke them up, actively infiltrated these organizations and their chapters, and confronted the fascist rank-and-file in running street battles. Voluntarily disbanded in 1950, the 43 Group was succeeded in 1962 by the unrelated 62 Group, which carried on the former's anti-fascist resistance, and in particular its tactic of anti-fascist street fighting. Thus, street-level resistance to fascism in Britain has a long and quite honorable tradition.

Vidal Sassoon battled the fash in London's streets at 17, his weapon of choice, a pair of hair styling scissors. He went on to join, first the Zionist Haganah, and then the elite Palmach at age 20 to fight for Israel's independence in 1948. Then he founded his international hairdressing empire, based on the success of his famous wedge bob haircut in the 1960s.

Before getting to the political point I wish to make, I need to discard a lot of ephemeral political junk. First off, let me say I'm no friend of Zionism or the State of Israel, nor will I take on Sassoon's contribution to the displacement of the Palestinian people. In his later years he would express opposition to discrimination against Israeli Arabs, but he never openly expressed criticism of Israel's treatment of the Palestinians. Also, let me state that I'm not going to have much to say about the left communist critique of anti-fascism, along the lines of Gilles Dauvé and others, which maintains that liberal democracy and totalitarian fascism are merely two faces of capitalism, and that instead of fighting fascism, we need to overthrow capitalism. This line of reasoning, as the example of Dauvé amply illustrates, can have the uncomfortable consequence of providing a circuitous back door into holocaust denial. My concern here will be the role of free speech in an ostensibly liberal democracy when confronted by internal totalitarian threats.

The 43 Group provides the initial dilemma. These were British Jews, initially all veterans, who had fought against fascism in Europe, and who had witnessed first-hand Nazism's attempt to annihilate the Jewish people in the Final Solution. Upon returning home, these British Jewish veterans encountered individuals and organizations espousing a fascism and antisemitism no different to what which they had fought against in Europe, and which they perceived to be a threat to their country's democratic liberties, as well as to their own lives and the lives of their fellow Jews. They decided that such political beliefs and political organizing would not stand, so they organized themselves to confront, to fight, and wherever possible, to smash these politics in the form of the individuals and organizations that proclaimed them. In so doing, the 43 Group clearly denied those fascist individuals and organizations their right to free speech.

One side claims that, in some cases, free speech must be denied in order to preserve freedom of speech, and that to allow totalitarian fascists who would destroy democracy to democratically organize is tantamount to suicide. The other side claims that these arguments are the equivalent of fucking for chastity, and that this is an expression of Orwellian doublespeak in which war is peace, freedom is slavery, and ignorance is strength. Both sides have had their adherents on the American scene. William F. Buckley, arguably the founder of modern conservatism, once argued that, in a democracy, it was proper to ban those political organizations like the Communist Party that advocated totalitarianism and that, once in power by democratic means, would overthrow the very democracy it had used to gain power in the first place. However, Buckley's anti-communism was so strident that he came to support various far right, anti-communist regimes, including Franco's Spain and South Africa's apartheid government, and formulated a sickening apology for Joseph McCarthy's witch hunts. The American Civil Liberties Union, by contrast, is an example of a free speech absolutism that broaches no abridgment of the first amendment to the Bill of Rights. The ACLU has legally defended both the Communist Party (in flying the red flag in *Stromberg v California*) and the Nazi Party (in their march through Skokie, Illinois in *Smith v Collin*). But the ACLU has also defended the principle that money is speech in American politics, and subsequently sided with the Supreme Court's anti-democratic Citizens United ruling overturning campaign finance regulation.

If I were to advance arguments from an ultraleft perspective, I might contend that free speech does not exist apart from the moment you struggle to assert your freedom of speech, or that action also equates to speech, or that it is necessary to go beyond democracy and democratic liberties. All of this can come off as pretty abstract and intellectual, when the underlying argument to the 43 Group is anything but. What if a group of people in society is openly advocating your murder, and the murder of people like you (Jews, blacks, women, punk rockers, whoever)? What's more, what if wherever in the world people like those who want you dead have been allowed to organize and then have gotten into power, they have been true to their word and gone about executing people like you in campaigns of mass murder? What do you do? Do you allow them their free speech? Or do you stop them from speaking freely?

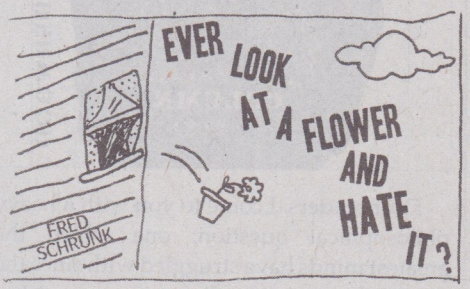
American jurisprudence makes a clear distinction between freedom of speech—which is guaranteed with varying degrees of regulation—and assault; of the term assault and battery, which is a crime. Assault, contrary to what the name implies, is the threat of violence, whereas battery is the actual, physical violence. Speech that threatens physical violence can be considered a crime, to be criminally prosecuted.

Matters get complicated, however, when no direct threat of violence is made. In Britain after the second World War, Hamm and Mosley never openly said Hitler was right and that all the Jews should be exterminated. What they said, no doubt, was that the Jews run the media, own the banks and secretly rule the country; that the Jews are inherently evil, deceitful and predatory; that the Jews killed Jesus; that the Jews are responsible for capitalism's blood sucking excesses, or Communism's red terror, or both; that the Jews lied about the Holocaust and the Nazi death camps; that the Jews are behind an international conspiracy bent on world domination. Hamm's thugs and Mosley's goons took their cue from their masters' hateful

diatribes, went on rampage after rampage, attacked Jewish shops and synagogues, and assaulted Jews in London's streets. There is no direct threat of physical violence in the speech, but the speech invariably results in physical violence. There is a code imbedded in the speech, easily denied in public, but also easily understood by its followers.

Members of the 43 Group, Vidal Sassoon included, also understood the code. They didn't bother to wait for overt expressions threatening physical violence. They took action intended to silence the British League of Ex-Servicemen and the Union Movement. Were they justified? An August *MRR* columnist and free speech absolutist like Mykel Board would probably say no. I say yes. The floor is open. What do you say? hooligentsia@mac.com

PERSONAL PROPAGANDA... To find out my real name purchase my book, *End Time*, from AK Press for $10. The book is called *Fim* in Portuguese and can be ordered from Conrad Editora for R$ 24,90.



Okay, Now I Get It

I remember when I first got the FYP / PROPAGANDHI split 7". The record was okay, but what stuck out to me was the message at the bottom of PROPAGANDHI's liner notes. "Destroy Sexism, Destroy Capitalism, Fuck Off to the DWARVES." It seemed weird because why would PROPAGANDHI be friends with the DWARVES? I just assumed it was a friendly "giving your buddies shit" gesture, because bands never actually call out bands they hate like that. Because two bands couldn't be more different. One wrote poetic songs about combating sexist stigmas and gender roles, while the other celebrated misogyny. It didn't make any sense.

Well, unfortunately there's been a recent rash of new DWARVES records in these last few months and it got me thinking about them and that message. It occurred to me that they were actually really saying "fuck you" to the DWARVES because Recess records (the label that put out their split with FYP) was also in the process of putting out a few DWARVES records. They were about to be label-mates. And to make sure everyone knew this wasn't a consenting association, they included that message. Okay, now I get it.

Now, I've always thought the DWARVES were a terrible band; even before I ever listened to them I knew they were terrible. I was able to make this judgment based upon a simple theory that has never let me down. That theory is: Records with a "good looking" girl on the front cover are never good. This obviously doesn't count if the girl is in the band. Or if the cover art has a political message. You know, like some bad-ass lady punching a cop or something. But if there is no political message and the lady isn't in the band: guaranteed not-good record. Go ahead, look through all your records. Can you find a single punk record that proves this theory wrong? Okay, okay *Rodney On The Roq* comps. But that's a compilation and the bands had no say in the cover art decisions. And really, that's what this is all about. The way a band wants to portray itself.

Taking this theory a step farther, if the lady on the cover is either naked or overtly sexualized: guaranteed terrible record. Guaranteed. So here's the DWARVES who made "naked babe" cover art their shtick. And then there's me, taking one look at their records and immediately thinking "waste of time." Whatever, sleazy, boring turdbags start a band every five minutes. Not important.

Then I see their new 10" record titled *Fake ID, Bitch* with cover art featuring two prepubescent girls in roller skates, in a corner, looking uncomfortable. Oh, I get it. You want to seem edgy. Freak out those PC squares, because you're dangerous. And in doing so, you'll get people to pay attention to you band. Maybe not because the music is good or interesting, but because you're willing to cross boundaries. This will really help you move those units. You know who has to rely on sexualized or shocking visuals? Bands that are tired, boring, uncreative, desperate and sad. I guess lonely, misogynistic alcoholics need to listen to music too. And spending hours scrolling through internet porn and dating websites is *soooo* boring if you can't relate to the music you're playing. To be honest, if I was an old loser, with fantasies of violence towards women, I'd probably find a lot of solace in this band. I actually kinda feel embarrassed for these guys. And by "guys" I mean both the dudes in the band and all the folks who still think this band is cool and edgy in 2012.

Good Records.

However, there are actually some good records out there that really turned my knuckles white over the last month or two. Namely, the FROZEN TEENS LP. Dang, that record is *soooo* good. I don't normally agree with my arch-nemesis Greg Harvester, but he was right on the mark in his review of the record. Every song seamlessly flows from one to another to convey this feeling of bleak disillusion. But you just get lost in the hooks. It's like you're trapped in the grooves of the wax and there's no other place you wanna be. Like every song ends in a cliffhanger and you can't wait to hear what's gonna happen next. Do yourself a favor and listen to this record.

Also, I can't help but feel like the new TERRY MALTS *Killing Time* LP is like the snot-nosed little brother to the FROZEN TEENS LP. They play a similar style and have a similar feel. But TERRY MALTS are a bit more dream-like and hipper. Like listening to FROZEN TEENS underwater. Anyway, if you like one of these guys, you should check out the other. Those two records and the GOD EQUALS GENOCIDE *Rattled Minds* LP have my record player on lockdown. After (literally) a handful of 7"s G=G finally laid down enough tracks to almost fill a 12" record at 45 RPMs. Look, I'm a total fan of short stuff. Short sets, short people, short stacks, love 'em all! But I dream of the day G=G has a record longer than fourteen minutes. I listened to this LP in my room this morning and flipped it back and forth at least four times. Well maybe I cheated and played the B-side a few more times because fuck man, that song "Get Out Of It" is like the best thing ever. They're really cool kids from So Cal who play low-fi pop punk that couldn't be catchier. It's total pogo punk and it rules.

Talking about great songs LATTERMAN put out a single-sided 7" of the last song they ever wrote called "Our Better Halves." I guess it was recorded after they broke up and was supposed to be used for a record that never happened. It is one of the better LATTERMAN songs ever recorded and has a distinct feeling of finality and loss in it. The band put it out to correspond with their reunion shows they did this last fall. Dooley commented in his review that he felt a one-sided one-song 7" was a waste of vinyl. No way! One really awesome song is a *way* better use of vinyl than four shitty songs. Check out the ALL THINGS END 7". Now that's a waste of vinyl.

Personally I love one-sided one song 7"s. You have to know your song totally destroys

to let it stand alone on a record. Like the LIBYANS' one-song record. That song set my world on fire! TERRIBLE FEELINGS put out a full length recently that was cool, but not on a par with their *Impending Doom* 7". That 7" was totally killer. The LP feels a bit more relaxed. It has good hooks, the songs are cool and I love it. But I just miss the chaos factor they synthesized with that last 7". Don't get me wrong, this LP is awesome and I recommend listening to it no matter who you are. I just found it was a record I want to listen to while I'm cleaning my room. Where as the *Impending Doom* 7" is something I'll put on when I wanna destroy my room.

And if you like this new wave of Swedish punk, I strongly recommend listening to NEON PISS. These two are both my favorite local Bay Area band and my favorite Swedish punk band. They just put out a full-length on Deranged and it totally rules. Before I heard their LP I thought they kind of sounded like a catchier NO HOPE FOR THE KIDS. But with this recording they move in heavy on the VICIOUS vibe, which was admittedly off-putting at first, but after a few listens it feels like it's completely its own thing. Songs that are instantly memorable and instantly contagious. So fucking awesome! And last but not least, the new ALABASTER CHOAD LP is a masterpiece. It's a bunch of perverted weirdos making a punk-jazz mess. I've already written a bunch about this record, but it's still haunting my dreams, so I figured it deserves a little more praise. Get out of my brain!

Introduction—part 2

I grew up in Minneapolis and moved to the Bay Area in 2002. At that point I had never really even read a copy of *MRR*. Aside from two kids that were too cool for me, there really weren't any punk kids in my high school, but there was a shitload of kids who loved PANTERA, METALLICA and other shitty metal bands. Those were the kids I ended up smoking weed and hanging out with. Well, them and some other random outcasts (such as myself) who were too awkward to belong anywhere but with each other. Of the two punk kids, one (who is now an executive at Epitaph) would always just call me a poser when I tried to talk about punk with him. While the other would go through phases of hanging out with me, but always kept me at an arms distance. And always ditch me if there was somebody cooler around. I don't blame either of them, I mean it's High School for crying out load, no one should be held accountable for that time in their life. And I'm sure I did look too cool in my NIRVANA shirt, black eyeliner and painted nails.

The point of all this is that I grew up in a time before internet and without punk friends. So all I could learn about punk was from band "thank you lists," a college radio station and Kurt Cobain's T-shirts. My entrance into punk was slow and painful. An example of this being when I first heard a rumor about BLACK FLAG being a good band. I went to the store and because I couldn't find a "best of" CD, settled for, in my eyes, the next closest thing, "Live in 84." Big mistake. Yet, I was determined to learn about them, so I went back a week later and bought another CD, "Family Man," because they had a used copy of it. Another mistake. Two months later I found a used copy of "In My Head" and decided "what the hell?" This happened a lot! I'm so fucking jealous of kids today that can just type in "best punk albums" into a Google search and get a list of decent starter punk albums.

After a rough break-up and an unreasonably cool and depressing winter, I packed a single bag and moved to San Francisco without knowing a soul that lived there. I rented out the upper-bunk in a hotel with six bunk beds to a room. It was above an adult bookstore in North Beach. Right around that time I found a copy of *MRR* with DILLINGER FOUR on the cover. I bought it because D4 had been local faves of mine. Aside from their interview, I don't think I recognized a single band in the whole issue. Except for a band that was compared to JOY DIVISION. I'd heard of JOY DIVISION. But this suited me just fine, I was used to punk being some kind of mystery to solve. Nothing is familiar, everything is in code, you are an outsider, but you know without a doubt that you belong here. Gradually I met some punks and even got up the guff to call the *MRR* phone number and ask to volunteer. A very awkward Paul Curran gave me the tour of the compound and signed me up to pick up the mail. Before too long I was doing the radio show and few years later writing reviews. In early 2010 I applied for Distro Coordinator and got the job. It was probably the coolest job I've ever had in my life, but it's draining. It wears you down. I decided to step down a few months ago and now Francesca has taken over the job. She rules so hard! What a cool person.

By the way, if the record store in your town doesn't carry *MRR* you should write to us. She will totally make it happen. Anyway, now I just do *MRR* radio, write reviews and now, do this. So some of you might know me from my hair-brain reviews or radio mishaps. But for everyone else, to catch you up to speed: I'm a 30-year-old Croatian without a sense of smell. I spend most of my time listening to punk, baseball games and NPR. I work at a bar yet hate bar-shows. Breaking stuff is cool, but spray-painting your favorite band names is even cooler. The revolution is real, we just gotta figure out how to fight it. My reality sucks, so I invented a new one. I also hate jocks, bros, rape-jokes and chest-pumps. And my favorite bands are HICKEY, CRASS and BABES IN TOYLAND (dude, whatever, I'm still figuring it out.) If you want to get in touch with me for any reason I can be reached at PO Box 460207 San Francisco CA 94146.

Dear readers, I come to you with a heavy philosophical question; one which the greatest minds have struggled with since the dawn of sound recordings: if a record has three bands on it, is it a comp or a three-way split? *Heavy*, right? I tend to lean toward the comp side (as does Maximum), but there's definitely a case to be made for the opposite position. Whether you want to call it *Three Venoms Executioners* or the ADA+MAX/CONSOCIO SENTENCIA/FILTHY HATE split, this new 8.63" (!) record is a delight for hardcore fans, especially those with a soft spot for classic Shaw brothers films, as this is the soundtrack to an as-yet unmade (read: imaginary, but awesome) kung fu movie. I never paid a ton of attention to ADA+MAX until their remarkably good contributions to the *Hardcore Inferno* comp and these tracks continue in that vein of dirty crossover hardcore that lacks the forced weirdness that turned me off to them in the past. FILTHY HATE (who were my main inspiration to pick this up) are still distilling the essence of late '80s Britcore, drawing equally from early NAPALM DEATH, RIPCORD and DEVIATED INSTINCT. Dirty flannels, raw vocals and solid riffs define these tracks. I have to admit, I like the stuff on their flexis better, but it may be because they went a

little more theatrical for this "soundtrack" release. CONSOCIO SENTENCIA is a weird one. Imagine legendary Cleveland weirdos SCHNAUZER jamming with *Little Dreamer*-era NEGAZIONE maybe? Very choppy, very unhinged, very hard to decide from these few tracks if it's something I want to hear for more than a couple tracks at a time. Not bad at all and they fit right into the flow of the record (which mixes up the tracks from each band). Between the awesome packaging, the kick-ass concept and the material provided, this is pretty much a no-brainer, especially if names like "Master of the Flying Guillotine" or "Five Deadly Venoms" warm the cockles of your heart. (Awesome Mosh Power records, www12.ocn.ne.jp/~ignorant/amp.html)

Rather than starting off with a rad martial-arts movie sample, the new NOISECAT EP starts with a Hitler sample, I guess as befits a record that kicks off with "Phantom of the Small Mustache Arsehole." Through the first two-and-a-half records we've gathered the gist of what the NOISECAT sound is, but the time away from the studio have brought some interesting changes. The vocals are more detached than ever, with a very Michiro Endo-esque sneering quality, while the tempos have moderated and any veneer of Swedish HC influence has fallen away in favor of pure late '70s/early '80s Japanese punk worship. It's telling that they went from covering DISARM to SWANKYS' "I'm Punk," though just as with the DISARM cover, NOISECAT make this cover their own with tempo changes and snot vocals. These fucking punks really don't give a shit (in the punkest possible way) and this new recording gives you a middle finger in your face with one hand and a secret handshake invite to the noize club with the other. You may not want this, but really: you want this. (Detonate records, www.detonate.dk/)

Unlike the above hepcats, the only finger LIFE LOCK is giving is to the fucking system. The *Who'll Make Noise Not Music* demo is total DISCLOSE/CHARGE (and also DOOM) worship, with a healthy dose of later ANTI-CIMEX in the mix as well. In fact, "Futile Wars" bears a suspicious resemblance to 'CIMEX's "Wheel of Life". So yeah, sure some of these riffs are a bit second-hand, but this Singaporean trio makes a hell of a noise and they just do it so goddamn *well*. The energy is infectious even on tape (and check the ripping videos of the live show online!), especially the frantic fills and D-beats. The bass sound is dialed in just so (fucking meaty! such a great sound) and the solos are more enthusiastic than technical, just the way I like them. I realize it's a constant refrain from this particular column, but look: this isn't going to change the fucking world. However, it is going to take up semi-permanent residence in your cassette deck, because it's that damn good. Plus it's packaged in one of those cases that double-cassette albums used to come in! How cool is that? (Full Force Hardcore Destruction, fullforcehardcoredestruction@gmail.com)

If may surprise some of you readers, but as a *MRR* columnist, one doesn't usually get a shit ton of feedback. Occasionally there's the angry letter or two (hi Scruff!), but it's rare to get positive confirmation that people actually read your work month in and month out. That being said, I've been very happy that Eric from Ireland's CONTORT saw fit to send me their demos (which were both awesome) and now he's sent the first tape by his new project RATS BLOOD. While CONTORT operate on a plane that comfortably accommodates both CONFUSE and BLITZ, RATS BLOOD is a very much more visceral, meat-and-potatoes affair. There's as much USHC as Scandi influence in the mix and at times it's got a very '00s Bay Area hardcore vibe, with a bit of DESOLATION here and STRUNG UP there. I wish more people would get the reference, but these guys are very much a raw Irish cousin to LOST CAUSE. Not being Bruce, I rarely comment at length on lyrics, but these are particularly interesting for the style, mixing anti-nuke and other genre-typical sentiments with some very specific commentaries on Ireland and Irish culture that stand out from the same-old stuff. Obviously CONTORT are more in my usual wheelhouse, but between the vicious vocals and hard-hitting riffs, this demo is bound to be a repeat visitor to the perpetual stack of tapes next to the stereo. (Deathbiter Cassettes, colinr@gmx.com)

And now, as a final fuck you, my I present DHK's first vinyl EP "Primera Maketa"? 'Cuz fuck you this is awesome. If you didn't hear about the *Odio Tu Kumbia Moderna* demo, I don't know where you've been, but like that recording, this is a fucking classic in the making. Because DHK are Peruvian, comparisons to GUERRILLA URBANA/ATAQUE FRONTAL are inevitable, but this is much more in the INFIERNO DE COBARDES/FIRMEZA 10 tradition. I mean, sure there's a legitimate comparison to be made referring to ATAQUE FRONTAL, but to me this shit doesn't come from a retro approach that appeals to bands from the past (aside from drawing influence). It's fucking raw-assed hardcore punk that sounds the way it does because kids with shitty recording equipment and massive chips on their shoulders are naturally going to gravitate towards this sound. At least I fucking hope they will. The two-channel recording is absolutely brilliant and this is some of the best use of L/R channels since the CONFUSE flexi. Hand-stamped sleeves are hand-numbered as well and limited to a scant 300 copies (which isn't nearly enough). Of all the records I wrote about in this column, this is hands-down the best. *Get this*. (Odio Los Discos, odiolosdiscos@hotmail.com)

One last thing: after waiting for way too long in hopes that some US distro would finally get copies, I broke down and ordered the ZYANOSE *Insane Noise Raid* CD from Japan. Is it awesome? You bet it is. Is it their best work yet? Absolutely. Much more of a straight '90s crasher crust/GLOOM feel, than the earlier more UK '82 influenced stuff, but the energy is off the fucking hook and the songs just fly by. I don't want to discount the back catalog, which I also rate very highly, but this CD was a total kick in the ass in the best way possible. I heard there's a vinyl edition coming out for their Chaos in Tejas appearance(s), but they recorded and mastered this for CD and really, it's worth having in any and all formats they choose to release it in.

Thanks for reading. Next month I'll bring you a dangerous foray into the world of sketchy LA noize punk and (probably) some cool new shit from Japan! Hate mail and cool demos to me: ATTN: For Andrew! c/o *MRR* or email me at agunderwood@gmail.com.

We Have Become What We Hated

Watching Ted Leo book-ended by Reality Crisis and the Mob last night (I am writing this column from a hotel room in Texas, where I'd imagine some of you are too at the time I'm writing this) triggered a return to a series of thoughts I have often: that hardcore/punk and indie rock separating from one another circa '97-'98 or so, was a distinct loss for both, and that the only indie rock bands that matter to me are the ones with their

roots still watered by punk and that most of the hardcore bands that matter to me are the Weird Ones, the Unique Ones, the ones that make/made their own map.

I've blabbered on a bit in this space about growing up in DC in the early- to mid-'90s and how that impacted how I look at hardcore, but it also very much impacted my take on indie rock—those shows were one and the same where and when I grew up, in the "Space that Dischord Built." Whatever aesthetic path a DIY rock band treads—whether fast and hard, noisy and dissonant, melodic and rhythmic—there was heart there, there was energy, there was commitment to community. You put your all in or you didn't fucking play and audiences weren't often fooled. This age came far later in DC than it did in other surrounds; you look at punk history and you see the cutting off of "indie rock" as early as the birth of post-punk. This is a critique of both process and product, the two inextricably tied to one another. When a subgenre becomes ossified, when navel-gazing and re-treading paths already worn in without even questioning the grooves of those paths become common practices, over innovation, thoughtfulness and love for what one's doing, everyone loses.

There is the fact that indie rock is part of the *Big Industry* (where's the independence?) because of the desire to *make it big* privileged over the love for what you're doing (I am not talking here about *getting by* on your art, I am talking about cutting the bottom line, looking to profit rather than to live comfortably, the core of capitalism). My big aesthetic gripe with indie rock in the last fifteen years has been how so much of it sounds like gross '70s AM gold; limp and weak, no heart, no sexuality, no guts ("if rock'n'roll isn't about fucking at some level, what is it about?"). Then, there is the fact that hardcore looks backward far more often than it looks to the unknown and that one can only listen to so many carbon copies before one gets goddamned tired. No heart, no sexuality, no guts there either. It's all hollow performance and costume on both sides.

There is something in all of this rooted in privilege, in whiteness, in middle classness—the ability to separate aesthetic from process, to deny that your life experience informs what you make is incredibly privileged and is something that one sees over and over again in the canon (white) art world (I think it's interesting that the same arguments are made in the underground). I have both classical/symphonic training and "Punk Breeding" and I see a lot of parallels in how the industries work, in how criticism functions, in how people talk about their art, in whether it is even referred to or classed as "art."

Again, it's the ossification problem, the freezing-in-time and becoming-brittle nature of subgenres that don't allow themselves to grow or spread in certain directions, the eventual death and resurrection of those subgenres. Hardcore's been pronounced "dead" about 800 times and it never is, but I find that the point at which the death notice comes, is the acknowledgment of staleness. We live in an age of Google optimization, of strategically placed banner ads, of marketing techniques aping DIY strategies (while costing far more and disconnecting from the idea of community). It's as easy to carbon-copy a canonized band as it is to water that canonized band's output down; and both have led to market success.

It is when these subgenres attempt to stand on their own without acknowledging their common ancestry that they fail. Hardcore looks inwards, indie rock looks outwards, neither one reaches the heights that they could. Give me bands that cite their influences but build on them, that have heart and know how to fuck, that manipulate noise in ways that have not been fully mapped. Give me bands that hit me under my breastbone and make me startled, maybe even a little scared. Give me bands that are dangerous in any of the senses of that word.

The canon is important in a historical sense and many canon bands are bands that I have loved and/or still do. But looking outside the canon, looking at the bands that have gotten missed by the tastemakers of the day, is also always, always key. As wonderful as so many of our punk critics and writers are, so many of them in the pages of this magazine itself over the years, we each have our own focuses and there is often incredible music taking place outside any of these spotlights. It is why I worry about looking to any one source for what you should listen to or trusting any one voice beyond a certain point. There is a lot of music that I think of as "punk" that doesn't fit into the traditional definition aesthetically—music that challenges the status quo, thinks outside mainstream boundaries, operates in DIY community-oriented spaces. There were salsa and funk and reggae bands that were brazen and challenging, that slipped off the map—that were punk before punk was punk, for instance.

It was that attitude—that damage, that percolation of energy, that questioning of everything—that drew me to hardcore and kept me here. It is an attitude that runs through every single band that I love. And it is an attitude that bears celebration in all of its many, many forms.

Many friends helped me think about/process/verbalize ideas for this piece and it would have not been possible in this form without them. modernistwitch@gmail.com/modernistwitchery.tumblr.com

I was in San Francisco a couple months back. And I met some of the people running this zine. And all you should know is: They are teenagers. They are full with energy, enthusiasm, knowledge, curiosity and punk and want to learn about the whole world if it's connected to angry but cool youth, about our world, which we have created for ourselves. They're not gonna grow out of anything. 'Cause there's nothing to grow out of and nowhere to grow up unless you wanna be a boring asshole among shallow people.

That's why I also really wish the best to Laura Jane Grace from Against Me! because she grew up and no longer dreaming means she has to be a resident of this cruel shithole called the real world. And while I wouldn't wish this badly vibed internet ignorance to anyone, the irony is entertaining to me; that the stadiums Against Me! have molded their music and ideas to, are now big enough to fill with all those xenophobic assholes who are way beyond freaked out about her coming out. Not to go too unnecessarily further with my rant: Against Me! should keeping fucking themselves for whatever they are as a band as a message. Although I still love you Julie. But it's really not her who I wanna talk about.

What was weird about the coverage of this was it sounded as if now that there is a woman in the band in charge of being the so-called brain behind songwriting, then everything is in *danger!* Not just the sound of their upcoming songs, but even their whole existence as well. People are worried about the future of the band? Like if they changed anyhow that would be the first time in the history of music a band starts to suck because some of the members' personal life has an affect on the band's music? Most of my previous columns are about awesome

bands' terrible records. Read those and learn about reality. Have you heard people complaining about how HR's drug addiction turned Bad Brains into complete crap? OK, well maybe... But reading about how people are worried that Against Me! will *start* to suck? They already changed from heartfelt-squatter-folk-in-the-core-of-a-punk-band to a shitty crap-MTV-stardom-cloroxed-living-room-rock. The last record I have heard from them sounded like punks who wanna play Franz Ferdinand.

But why would she stop playing the same music she was playing before? Because women don't play music? Because women don't play punk music? Also why are her fans upset and confused? I mean, it's a huge thing in a person's life—and her friends' and family's life—to make such decisions. But she is doing it for her own happiness and last time I checked Against Me! did not really sound like the Mentors, thus I don't really get how her being fully herself would change any of her band's sounds or ideas. Or is it different to hear those ideas from a woman than from a man? But especially when those ideas could come from anyone and they are that watered down and shitty to begin with. My mum always tells me I should wake up from my teenage dream and if I told her I have anarchistic views on living in this world she would tell me it's a lie, but I wouldn't somehow believe it more if it came from my father.

But this whole fuss really made me think in a big way—about women, about women in music and especially women in the punk scene. I have seen a friend of mine playing the guitar with his penis, but besides the fact that it looked freaky it didn't really help his playing or make him look too cool either. So why are we so anchored to the need of penises between the legs of our idolized noisemakers? The day this piece of news on LJG got revealed I went to see some friends' band practice. Incidentally, they are all women. They are together for like half a year and they play this Minor Threat-esque but collapsing plain punk hardcore. What I love in the first Minor Threat album is that it's so visceral and natural and confused and sometimes falling apart but still a fucking powerhouse, they can't go wrong. The guitar is playing thoughts of angry youth like hating school and jobs and cops, rather than notes or bridges and choruses. And they—the girls I went to check—were awesome but weird as well.

Look, I'm as ignorant as Agnostic Front's *United Blood* (not if they have gained any more intellect ever since) so maybe I shouldn't really start scratching the surface of why girls, especially in countries like mine, are forced to be this way even in punk. But when I was in SF almost every band that I saw had at least one female member and Replica ripped my fucking head off without asking anyone's permission or looking around to see who they should care about. Seriously, at an Oakland show I was moshed into a kitchen from a pit the girls had started. And these girls at home could have done the same to me. But they were for some reason concerned (in a different way from the guys who do the same thing) about what people will think about them, even among the safety walls of their rehearsal room. They wanted to play their songs well rather than just play well overall. But I mean, punk is about mistakes so if you make one just keep on playing because you are doing something right.

For some reason (which might be more to do with writing this at work and being on my third beer and no food at all) being there and seeing them play, it was almost like they were playing punk for the first time. Or at least I felt it that way sitting on the cold floor being half drunk, suffocated on deodorant sprays and windowless room heat. They tried to figure out how each thing will sound and because they are girls it seemed like they felt they had to reinvent punk for themselves from the basics. And although I loved this idea, I also wanted them to be natural. They were intimidated by me and I guess it's normal since I'm a critical, cynical huge fucking asshole, especially when they see me hugging my beer, but I just wanted them to fucking hate me, to make me the reason why they are shy and then stab that shyness in the fucking throat with their raging songs. I wanted them—and more so their music—to frighten me. They asked me to check them out for my opinion on them, but what they should know—and it's already fucked up I'm saying this—that they don't need a man to tell them what they should do or care what the fuck I think about them. Because I didn't go to their practice as a talent agent, I went there to be amazed by their rage—that "*I don't put out, we don't give a fuck, subvert normality, disco sucks*" rage. Of running away, not from home but from society and all its bullshit. It's not some huge "let's all rise, unite and take over" speech. I'm not Bill Pullman at the end of *Independence Day*. But everybody who is punk and likes to be punk, they should act like Randy Quaid did while flying his jet into the eyes of the enemy, laughing, spitting and not being bothered to die. In punk, only those who are not willing to die fail on stage.

This rehearsal also reminded me that I love compilations. I love them for the same reason I love punk. There are a million bands after each other ripping so hard I'm amazed by our whole counter culture. One of the most inspiring comps of all time for me is the *Bullshit Detector* ones. Because they not only summon a time and scene, but they also summon what is so good in punk. No matter how fucked up you play, if you are smart and have the will you will succeed. It's the *punk plus* that makes everything so good and those three comps with their many dozen bands are almost all great, even if some of them can't play their instruments at all, it's that rage which could be naive as hell but still could fill up kids hearts with adrenaline and courage to start making their own shit and recognize others' bullshit.

Because for me women are mysteriously amazing, as well as anarcho punx, thus for me this whole crass movement is a feminine one too. While I love hanging out with weirdly masculine people, especially when they are women or kinda stupid boys, I'm really psyched for my new band. We will even have a skinhead member who is a self-proclaimed emo skin. So every member except me has a feminine soul, especially the girl who will play bass. And I'm really excited to experience creating something new with this set of people and minds. Not that we will be "The Feminine Band That The Scene Needs" or anything, but I'm really excited to play with these new people and excited about our bass player as well, because even though she played the harp for six years it will be her first time to be in a punk band and play the bass. And a friend of mine was right that he always wants someone in his bands to be an absolute beginner on her or his instrument, because people who just started playing music care about what they like to hear and being creative, not just playing out from knowledge and being aware of which riff is completely in tune.

What we are great at most is just this. Punk is a community that cares about the people behind the music—their stories, their ideas—and whatever it is, since it's punk and cool and sounds true and sincere, everybody can be themselves and do their own thing. The only thing you have to be is yourself. Even Against Me! dared to be so awful, so that now playing music as a girl, or just dare to *be* a girl, is such a punk move for anyone. And no one should be afraid to do these things, because to be a real punk not only means to act like one, but also realize the punkness in others as well. Because if we can't see how awesome people are when

they are fully themselves and having fun, then they will be afraid to be themselves. And women are awesome. Just listen to the guitars in Drunkdriver. That girl equals noise as well as noise equals her and noise is what's cool. So get up and make yours. Alright, *I am* Bill Pullman at the end of *Independence Day*! vargyai.viktor@gmail.com, punkersblock.blogspot.com.

Despite the daily struggle just to be able to physically stay in London, the absurdity of living here never fails to amaze. For the past four years I have been working in an asbestos-infected office in a converted old piano factory, with some fifty other youngish and really clever people. But the company just got bought by a massive multinational, so we've just moved into a skyscraper in the city. Being back in the city, and in a large open modern office plan like where I used to work at night no less in my previous job, brings me back as if the last four years was just a dream. The stay in Camden now seems like a holiday. Because of the practicalities of commuting on the significantly cheaper public transport that is the overground system, life wasn't too difficult. I even had a few scraps of gold left to buy myself a drink now and then. Now however, I have to get to work using the much more expensive underground system. As a result, I am already broke on payday, which is not a prospect I gladly welcome back into my life. No way, I spent eight years living hand-to-mouth here in this shitty metropolis—eight years too many. So I had to get a bike again. This is why I am dead broke this month, but as long as it does not get stolen in the next month or so, I will eventually be back in the green again. More importantly, I will be able to continue living on plus minus zero. Balance of life. Gah!

But being back in the saddle is fucking great. Of course cycling in London is risky at best, particularly as you read about cyclist being run over all the time and the general consensus of Londoners seems to be that cyclists are reckless and deserve all the shit they can get. Just like Londoners to hate everyone who wants to make the world a better place. But screw them. What a difference from say Hamburg, where I went a few weeks ago for a work conference. There I saw hip young people on bikes everywhere, a bit like Sweden or, well, a bit like the rest of Europe pretty much, where cyclists co-exist with the rest of the people.

A few months ago I found a wire mesh basket on the sidewalk and took it home with the view of one day using it as a basket whenever I buy a new bike. I have kept it in my garden as storage for gardening tools, but now finally I can use it for its intended and retarded purpose! I've also saved a walkman dictaphone thing I found at work ages ago, you know the ones with a small speaker on the side, also intended for future use on a bike. Finally, the local councils here in London are encouraging people to recycle and it's got to the point where we're supposed to recycle food waste in these small plastic boxes. A stupid thing if you ask me, since councils are really, really crap at picking up the food leftover boxes and instead they're left outside attracting rats and vermin and generally leaving a pretty foul smell. London's got enough rats already. Anyway, so while that box has been laying outside my house vacant for months now, I have started using it as a holder for my tape player, my cassettes and various other odd bits of shit I like to collect and it's all fitted up in the basket attached to the handle bar.

So this being the second week of cycling to work, I have so far gone through tons of cassette tapes that I have acquired willfully and those that were sent as review for *More Noise* zine. It is fucking great to casually cycle through the Walthamstow marshes blasting EXITHIPPIES, the *Chaos CH* compilation tape or the MASSGRAVE tape on Hardcore Survives! Animals and pedestrians get scared as hell as I come rolling by with distortion, noise and chaos! I have also gotten many tapes from the great, good and ever-passionate Teodoro and his Alta Intensidaz releases, like the charming SYSTEM DEFECTOR demo tape!

Anyway, enough of that. Please understand, I am not quite saving dreadlocks just yet, nor have I start joggling and I am staying away from face tattoos and piercings, I am not hanging out with the couriers and fellow riders, nor have I begun thinking in lines of a bikers revolution. I am just saying, bikes are a pleasant way to get to work. Just saying London feels so much better on a bike. To think how different my view of London would have been had it been based on years of cycling through the Hackney Marshes along the canals and parks instead of being stuck up on some stinking bus and stressed outta my wits with the masses!

But despite being dead broke I did manage to score some records lately and I want to talk a little about them. Firstly, in Hamburg I had an unusual day off work (usually you go on business trips and just work, work, work…) and I walked all over that beautiful town, popping into a bunch of record shops along the way, between the parks and much needed ice-creams to cool me down in the heatwave of 30+ and the extremely hot midday's scorching sun. Pretty good advert for the city, that day, I have to say. It's funny to observe what's on offer in second-hand record shops around the world and how different countries differ. In Sweden for some reason you will find lots of Johnny Thunder's records. In London you get boxes that say "punk," but that is almost solely packed with the worst of commercial new wave pop. But almost never do you find any raw punk! In Hamburg I saw plenty of sort of indie stuff like SPACEMEN 3, UNION CARBIDE PRODUCTIONS and LEATHER NUN records. But unfortunately only the records I already own, a pity because those three bands are probably my top non-punk bands! I settled however for a second copy of the PLAGUE *Just Say No* EP, the Swedish repress. The PLAGUE was a B-rate hardcore band from Cleveland that somehow ended up being released a few times by Swedes. But B-rate or not, I like the PLAGUE a lot, partly because it was one of the first USHC bands I ever heard, for the very reason of being easily accessible in Sweden. The song "The Pit" is a great shit circle pit song from late 1990s...

Bob Suren sold some records recently and it was one of those set sales that must have set quite a few record collectors' nose upwards to the heavens. There were quite a lot of top-shelf records in that list I tell you. Most out of reach for an impoverished London father-of-one like myself, but I also saw quite a few mid-level wants, Swedish and Japanese, going for between $5 and $30. But I was unlucky/lucky that I got there late in the game so I only managed to snag three records (out of some 50 records I first wanted to buy). Those three records were: V/A *Civilisationens Bakgård* released by Elderberry records from Sweden back in 1991. It must surely be one of the last of the truly great Swedish hardcore compilations. It's a benefit for Sweden's ALF and has heavy hitters like DOM DÄR, NO

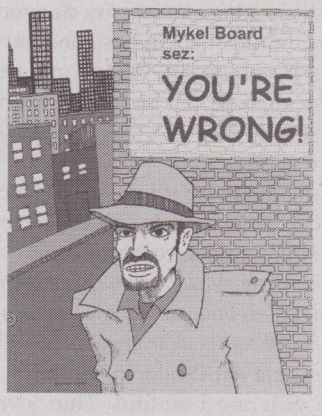
SECURITY, SVART SNÖ and the generally unknown SUN (which actually rules more than SVART SNÖ, who underperforms on this records I think).

Looking back at my youth I can objectively trace back my vegetarianism of fourteen years to the song by DOM DÄR, with it's "you are what you eat—rotten meat" lyrics and strong anti-vivisection graphics. Today that stuff is almost mainstream, but to a fifteen-year-old in the early 1990s it was nothing short of revolutionary. I mean, violently angry and fucking hardline shit. I should become a vegetarian again... really... I also got another copy of CFDL's incredibly important first EP, which I hilariously bought by mistake thinking it was something else, so now I have two copies... garghh? But it's really great so hit me up if you wanna trade. It's the record that to my mind established a style of Japanese hardcore that reached its climax in FRIGÖRA and of course copied by quite a few other bands. Also it is one of the first Japanese punk records I ever heard. I love it too much! Finally I got Felix's TAMPERE SS demos reissue, on greet vinyl, for $2, which I consider a giveaway. I am not sure why I never acquired it earlier. But playing the TAMPERE SS EP I went bazookas and kicked in the window in my front room, shat on the floor and wrote SKITSLICKERS on my leatherjacket. *Fuck those Finns are the best!* It also resulted in me going through my singles collection for more Scandi true raw punk and discovered I have too few! So now I am on a hunt to start building a large Scandi HC collection. For some reason I have about 200 Japanese EPs, but only some fifteen Swedish. That simply does not make any sense. I seriously need to grab all Havoc Scandinavian reissues as soon as possible!

Finally, Phil who I interviewed for this issue sent me the AGAINST THE GRAIN EP in order to prove how good the band is (they appear to think they're some sort of mosh style band, which I have to say, it's not something I would gladly listen to if I had to), but not damn how good this EP is! You know it already, but rarely does a Japanese record disappoint! The tempo is light-years faster than anything you ever heard and the ferociousness in the music is just noise! I'd say ATG is a bit like SxOxB meets STAGNATION and with a strong militant political posture. Fucking great! I also got the new ZETU EP released by the modern powerhouse that is Hardcore Survives records, also in Japan, but to be honest I have yet to play it...

Next month I will have the house to myself and will aim to finally produce the next two issues of my zine (delayed for what feels like years, but realistically only six months!) I am also releasing a new record. *More Noise* issue nine should be out by the time this comes out, but perhaps hold back until you see the review in *MRR* if you live in the US. Europeans hit me up as soon as you figure out how to do it. But the INJECTIONS CD that I am putting out—in a super luxurious package with badges and all sorts of weird shit—will be out when you read this and if you want a copy you should write me at slobodanburgher@gmail.com for details and/or info about local distros.

Cheers for now, remember bikers have priority, as does Swedish, Finnish and Japanese hardcore in all matters concerning life and death.



"It conformed to my idea of Africa and Africans, an obvious contrast to the growing isolation of American life... the insistent pleasure of other people's company, the joy of human warmth."

—Barack Obama

Imagine an old fashioned faucet. The kind with a handle on top... made of iron... the way it curves... bending downward three-quarters of the way toward the spout... an iron hard L-shape... the opening of the L pointing South.

That's the shape of the erect penises of African men. At least it's the shape of the one now in my mouth as I lie with a Gambian... in The Gambia. Lights off, my bed partner is as dark as the night. My hands and mouth explore the braille of his body.

He too explores me, but doesn't take me into *his* mouth. Maybe, he's afraid of getting something... maybe it's just fear... the unwelcome novelty of a white stubby. He does manipulate me... very well... I mean.. Yes! Yes! There we go... I explode white into the darkest continent. Aaahhhh!

Whew! Now that's over, we can return to last month, where I was in a somewhat less orgasmic position.

Flash Back: I'm in Tangier. I inadvertently insulted some Arab students... posted a picture of their girlfriends on Facebook... invited lascivious comments.

The boys are mad: *Take the picture down... Why you insult us? Why you make fun of us?*

Before this, I thought these guys were cool. I met them in the park... friendly as kittens. They invited me to join them on-line with the invitation: *Can you give me your face?* We were supposed to meet... see the town.

Electronically, I apologized for the pictures and removed them... no response.

The next day, I meet them by "accident" on my front steps... all friendly again. They invite me to go out with them. I can even bring my friend Zayd if I like. They'll take care of me. Yeah, I bet.

I soon realize that the meeting was no accident. They had it in for me... were waiting on the steps all morning, just for me. I insulted their women and would pay with my life... or at least my testicles.

In the morning, there they are: three very big guys in a car. Zayd and I get it. They take us to the chopping block. Zayd dies quickly. Me, they take a little extra time with... *Not!*

They take us to *The Largest Arab-African Manga Festival* in the world. It's sponsored by the University. My friend, Soufiane, (how could I have doubted him?... He is one of the heroes of this trip!) knows everybody. He introduces me around. Takes me to the kung-fu show..

The rest of the day is a non-stop tour of an amazing Arab city. I meet a dozen people. I can feel their interest... not because they want something, but because they want to *know* something.

They love their city and want to show it off, but they also want to learn about the world, America, Obama, everything. These are some of the best people I've met... and only in a short time. We're instant pals.

I feel like shit for doubting them. I feel worse than shit for letting my America-induced anti-Arab anti-Muslim feelings get in the way of my real-life experience. Me, Mr. anti-America! Still carrying American baggage in my bowels! Expel that shit now! I think I do, but you never know what remains... impacted in the mental large intestine.

Right now, I *love* Muslims. I *love* Arabs. They are fun, generous, funny, and more open to discussion than most anyone I know in the US. Governments ruling in the name of Islam... like governments ruling in the name of Judaism or Protestantism... are evil shits. But the people? Wow! I could live here.

Flash ahead three weeks... to the Gambia:

Back in bed with the Gambian who won't suck me off. I'll call him Barbour. I can't use his real name... he might get in trouble... though I can't imagine how he'll get in trouble from a blowjob!

(FYI: You have less of a chance of getting a disease from giving or getting a blowjob than you have of getting anal warts from toilet paper... except for herpes. Getting Type II herpes from someone with an active cold sore is possible. *But,* type II herpes is easy to cure *and* once you get it, you're immune from getting type I: genital herpe—the much nastier kinds. That means, a blow job is actually an exercise in preventive healthcare!)

For someone old enough to be out of college and into the *real world* of employment, Barbour seems inexperienced. What about my balls? He could at least do my balls! That won't get him herpes! Even the good kind!

Wait, I have an idea. Maybe if he only manipulates me, it won't really count as *an unnatural act.* Later, I find this on the BBC website:

"The Gambian Criminal Code states that any person who has or attempts to have, "carnal knowledge" of any person "against the order of nature" is guilty of a felony and could face imprisonment. The Gambian courts may interpret homosexual acts as falling under this part of the Code. The Code also states that gross indecency between men, whether in public or private, is a felony and anyone committing this felony could face imprisonment. Any private citizen has the power of arrest for these offenses. The police have recently been actively enforcing this code. On the 10th and 11th of April 2012, 18 Gambian men and two Gambian women were arrested accused of indecent practice."

And it gets worse.

"Gay rights activists have condemned Gambian President Yahya Jammeh's threat to behead homosexuals.

Last week he told a political rally that gay people had 24 hours to leave the country.

He promised "stricter laws than Iran" on homosexuality and said he would "Cut foff the head" of any gay person found in The Gambia."

Wow! Maybe that's why Barbour didn't give the head he should have. Giving me head may mean losing his.

On a side note, the president of The Gambia is an interesting guy. Luk Haas calls him the Juju President because of rumors he rules by black magic.

Jammeh took the office in 1994 in a coup d'etat. Since then, there have been elections every five years. People are encouraged to vote... and they do. Somehow, Jammeh always wins.

Unlike in Russia, though, people don't complain when the dictator wins. Many celebrate it. A funny guy, he often travels the length of the country. (That's not very far. The country is about the size of Maryland.)

When he travels, he throws t-shirts to the crowds clustered around his car. Each t-shirt has a quote from (you guessed it) the president. The quotes are not very profound... on the order of *education is good.* or *Women are important for a nation.* But I see them all over. Most Gambians love them and the man who threw them. I expect Barbour doesn't. I don't either.

But, like in Morocco, it is the *people* of The Gambia that make it great. Governments are as fucked as corporations. And that's pretty fucked. In the US, the government IS corporations. But, as in Morocco, the people here are great.

Flash ahead to a university classroom: I've left my faucet-shaped host and moved to another Gambian city. Abdou, my new host is not so intimate, but he is twice as friendly.

He's invited me to sit in on two of his university classes.

I walk into the math class. The blackboard is filled with equations. Totally beyond me. Weird stuff... sines... cosines... square roots...

Students sit at long tables... about four chairs to a table... Gals and guys mixed... equal numbers. About half the girls wear headscarves, about half the guys wear African-looking robes.

The girls are beautiful. Thin, oval faces with high cheekbones, soupbowl breasts—and asses! Such asses! The bulge in my pants is *not* faucet-shaped, I can tell you that.

The professor walks in... a young guy... early 30s... he looks like a grad assistant... Abdou introduces us.

"This is Mykel, my friend from New York," he says.

We shake hands.

"Please don't call on me in class," I beg him. "I don't get any of this math stuff."

"You're in the class," he answers with a mischievous smile, "I call on *everybody* in the class."

I sit in fear of being asked something quadratic. The fear is unnecessary. The girls in the class take up the slack. Raising hands, answering questions, challenging the teacher.

Amazing. Another stereotype... dashed in the sub-Sahara... Muslims have no respect for women... girls can't get into university... Muslim guys do all the talking... *It's all Bullshit!* Hand raising, question answering, question asking, teacher challenging: *Girls! Girls! Girls!*

I can't believe how American I am—again. I pride myself on beating cliches. On not falling for anti-Muslimism or any other American prejudice. But I keep doing it. Headscarves and terrorists and burkas and... you know.

The Muslim countries of Indonesia, Pakistan and Bangladesh have or have had female presidents or prime ministers. How many women have sat in Washington DC's oval office? It took 200 years for our first Negro! (Africa has had 'em for decades.) Women? Fuddedaboudit!

Here in The Gambia (and Senegal) women rule the roost. Husbands are there to fatten them up, to plant a seed and move on to the next wife. The home, the streets, the classroom are controlled by women.

Yeah! There's nothing like travel to show me when I'm wrong... when I'm American in spite of myself. This is stuff *you'll* never know. You're too attached to your own prejudices. You see a headscarf and you think ***slave***. You see a woman carrying a day's groceries on her head and you think ***oppressed.*** You're wrong.

Your electronic i-chains oppress you more than a headscarf could ever do. You'll never learn about the world from Fox News *or* Wikipedia. You'll never learn at all.

***

ENDNOTES: [email subscribers (god@mykelboard.com) or blog viewers (mykelsblog.blogspot.com/) will get live links and a chance to post comments on the column]

-->Tooting my own horn dept: Those who want to read the details of my trip to Africa... with more pictures but less sex than the columns, can follow me at: www.mykelsdiary.blogspot.com I've cut the sex in some entries because of the possible penalties for those involved. Me? I'm not shy.

-->*Evils of Arizona part 2141032 dept:* The public school district in Tucson has banned *Mexican American Studies* and taken books away from schoolchildren, teachers and libraries. The incredible censorship happened in a place where the *only* decent thing is the Mexican influence. I'd love to see the Mexicans just pack up and move to New Mexico. Let the Arizonans trim their own gardens... and make their own tacos. See how far they get.

-->*Calves, pigs or women, what's the difference? dept:* Georgia state Rep, Terry England was speaking in favor of a bill that would make abortion illegal even if the fetus is *dead.*

Said England, "I've had the experience of delivering calves dead and alive. Delivering pigs dead or alive. It breaks our hearts to see those animals not make it. It's the same for women."

-->Frack that dept: With gas companies

taking some heat for causing earthquakes in previously safe areas (like Oklahoma), it's ironic that *Time Magazine* has found that *The Sierra Club* "has accepted more than $25 million in donations from the gas industry." Strange how the Sierra Club has embraced natural gas as a coal/oil alternative. Yeah, as strange as the Sierra Club's CEO's six digit salary.

-->*Quote of the week dept:* Alan Dlugash, a member of the 1% at the accounting firm Marks, Paneth & Shron complained

"People who don't have money don't understand the stress."

Aww, doesn't it get you right here?

-->*Drip this dept:* By an eight to four vote, the Wilmington Delaware City council officially recognized the "personhood" of semen. Said their resolution "each sperm (person) should be equal in the eyes of the government."

-->*Let God pay 'em dept:* Alabama state senator Shadrack McGill, says it's important to keep teacher's salaries low.

"It's a biblical principle," he says. "If you double a teacher's pay, you'll attract people who aren't called to teach. All these teachers that are called to teach, regardless of the pay scale, they would teach. It's just in them to do. It's the ability that God gave them."

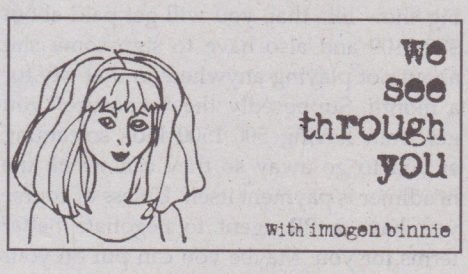
-->*Language flip-flop? dept:* So Mitt Romney says he doesn't like the Obama healthcare program. That program was modeled after one instituted in Massachusetts by Governor... you guessed it... Mitt Romney. The Democrats point fingers and you see Romney's picture with *Flip Flop* sandals for ears.

But hold on! In an early debate among Democratic presidential candidates, Democrats were asked about their positions on homo rights. One candidate said, "I don't support gay marriage, I can tell you that much."

The candidate? Barack Obama. So, what about Obama's recent statement of support for gay marriage?

"President Obama's position has evolved," said a spokesman.

Yeah, like my shower sandals.



Hey *Maximum*. Shit has been fucking wild at Witch House lately. We had a housemate move out and another move in, which is always totally weird, but I think it's for the best this time. I also just got back from five days in Philly, so Amanda and Johnna were taking care of my dog, who... tries to kill little kids who are the same size as her—it's pretty punk, but sometimes punk stuff like that is stressful. But I'm back in Portland now.

Anyway first of all, Topside Press is putting out a book in October that I've got a story in. The story is called "I Met A Girl Named Bat Who Met Jeffrey Palmer" and it's about, like, hipsters and nostalgia and how impossible it is to find someone to look up to, ever, in any context. Whatever, the important thing is that Tom from Topside was like, "your story is cool, do you have any other stuff that we should know about, we're always looking for good writing," and I was like, "not really, just this shitty novel I wrote a couple years ago that totally falls apart and gets boring in the second half." But he was like, "nah man, send it to me!" (Tom doesn't actually talk like this.) So I sent it to him and he was like, yep, it sure does fall apart in the second half, but sign this contract and then edit it, we want to publish it.

So I guess I have to chisel away at this old thing I'd written off as a failed exercise at learning to write a novel and polish it up so they can publish it in 2013? I dunno man, be on the lookout, I guess. Everybody knows books aren't punk, but I promise it has cuss words and pervy stuff in it.

But yeah, so that happened, suddenly I've got a novel on the horizon and also while I was on the bus home Emily texted, "uh do you want to play a show with A Silver Mt Zion?" I think it is probably okay to talk about that band in *Maximum*. Right? I dunno, write an angry letter if you don't like it, I guess. But they rule and it's this big deal show at this big deal venue (The SPACE Gallery in Portland, Maine, August 2nd, come hang out) with a band that I really like. A band whose records I buy instead of pirating? I feel pretty stoked about it.

I'm also speaking at the Femme Conference in Baltimore in August and writing a column for *Maximum Rock'n'roll* (that shit is a big deal! Thanks for letting me do a column, *Maximum*!), Girls Rock Camp is soon—all this amazing cool stuff is happening in my life but my feelings are like... mostly I'm stressed about how I'm gonna pay the rent and also I miss my girlfriend.

We moved to Portland because she was going to midwifery school, but now she's graduated from the school part of being in school and doing an apprenticeship at a birth center on the West Coast. It's all such cool stuff we're both doing, but I just miss her and think it's dumb that we don't live together right now. We've been together for six years and we still like each other! How often does that shit happen, who even knows... I mean, fuck gay marriage for being heteronormative and stuff, but liking somebody a lot for a really long time fucking rules and anybody who says otherwise totally sucks, obviously.

Hella feelings, *Maximum*! And a lot of them are sad!

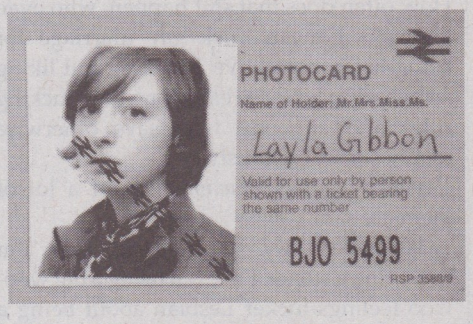
Whatever. My solution is that I'm becoming a stoner. I'm even being a big woo-woo feelings-fucker Lesbian about being a stoner though—I've been working through the same twenty-dollar bag of weed for like two months because by the time I've rolled a joint full of damiana, mugwort, lavender and chamomile, there's barely any room for weed in it. But whatever, I suck at smoking weed anyway, I just get high, panic about *maybe there are bedbugs in my bed* for half an hour and then fall asleep with Adventure Time on.

Let me tell you, the best thing to listen to when you're stoned on damiana is A Silver Mt Zion or old screamo records from Italy and France. Screamo's kinda hard for me, because in the late nineties when it was actually going on (write me an angry letter if you disagree with this timeframe) I was too afraid of pretty much everything to pay attention to it, plus records were expensive. Then, when I finally realized "okay, I'm not afraid of this any more, yelling is cool," I had already had a feminist awakening and was like, "aww these fuckin' dudes are all just shrieking about how girls are bitches for hurting their feelings? Boooooring." But the thing about screamo in Italian or French is that I have no fucking idea what they are singing about! (Except the Raein song about the tiger suit, it's pretty clear that dude is singing about a tiger suit.) I mean Anomie had a lady singer, so maybe she was singing about malevolent sisterhood or something, but you still never can be too safe. I'm meticulously not google-translating any lyrics. Instead, I'm assuming all the songs are about anarchafeminist revolution, taking care of each other's feelings, killing cops and maybe some of them are murder stories told from the perspective of inhuman monsters who sort of envy, but mostly hate humans.

Punx past thirty, man! What even is this shit? I think the theme of all these columns is "punx past thirty," seeing as I'm also a weirdo who got old and stayed weird. It's like, now that I'm old it's like an I-defeated-

death victory lap where I just get to do whatever I want? Coooool! Guess I'll make some nachos and write another novel.

If you wanna talk about it, email imogen@keepyourbridgesburning.com.



One of the weird things about running *MRR* is the insider/outsider take on the music business it offers. The magazine starts out from a place of refusal, an attempt to create something outside of the music industrial complex. And yet for probably the past ten-fifteen years this thing that our version of punk, a thing that the DIY network was put in place to circumvent, has become part of the reality of a lot of the music and musicians we cover. Things that would have once been out of the ordinary are now usual; one sheets from PR companies, bands that supposedly operate on a DIY scale who also play Blackberry / Facebook / corporate holiday parties for thousands of dollars, and of course corporate sponsorship of tours and records and punk festivals. Bands having not only a PR person that handles their records, but also one to promote the tour probably means that the only way they can financially exist is by accepting as much corporate cash as is humanely possible. Of course we exist in an era where only a small fraction of kids actually buy records; music is now seen as being something that should be free, everything is a one sided tape trade, so bands that actually expect to make a living from their sound or even a profit are "forced" to engage with the market place. Right?! There's a lot of room for contradiction; for instance a friend's band who I am pretty sure get flowed free sneakers from Nike recently played an anti-Walmart benefit... Of course there still exists a huge underground DIY network of punks that refuse to participate in corporate/pseudo music biz bullshit, and thousands of bands who have no dreams of playing the Diesel tent at SXSW in exchange for a pair of jeans and some coverage on turd-burglermusic.com.

I have been thinking about the incursion of music business practices into punk rock, in the light of the fact that Maximum Rocknroll is thirty, and especially since I now get all my *MRR* email automatically forwarded and about three quarters of it is made up of relentless PR screeds for bands that you probably own records by. (And many more that you do not! It's an endless stream of shit).

It's a different era from the one in which I grew up in for sure. My gateway band was Nirvana, a classic example of a band who desired stardom whilst being repulsed by it at the same time. I can't imagine any members of that band giving away free Scion branded tube socks at their merch table however... From Nirvana it was a quick descent into actual DIY punk, a lot of which I found out about courtesy of major news outlets like *Sassy* magazine and the *Melody Maker/NME* before discovering actual underground communication methods. My teenage punk band, at the height of the Riot Grrl news frenzy would not do interviews with major publications, only fanzines. We had people literally invent interviews with us so they could get their GrrrlScoop taken care of, but we refused partly because of Huggy Bear's treatment in the press, and partly because of the Fugazi code. Fugazi's influence seems to have totally waned in terms of band ethics now, but when I was a teenage punk, even if you did not like their music (I did but I know many reading this did not) their ethics and ways of doing things as a band informed the culture in seismic ways. Of course people had lived DIY pre-"Margin Walker," I am not claiming that Fugazi invented anything, but this was a huge band who insisted in doing everything on their own terms, using small scale DIY ethics even when their LPs made the Billboard Hot 100. I don't think anything I am saying here is particularly revolutionary, but someone told me what a certain band got paid to play a Blackberry staff party, and it was more than I make in a month. In three months! It just made me think of how for example, now *MRR* is not paying my rent anymore, my job at City Lights Books is much less appealing in that it doesn't cover San Francisco rent a lot of the time, and I have to sell shit in order to make the difference... Maybe too much personal information, but I wanted to heighten the fact that although I love my job I barely get by, and I am not someone who is complaining about people making life / financial decisions from the comfort of my parents' basement or something.

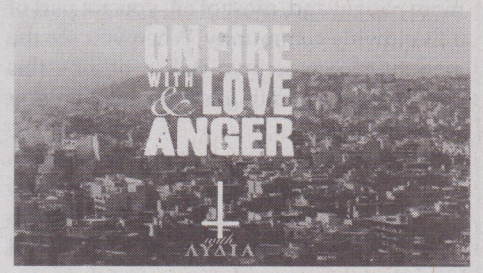
And as I stated before, there are many bands who refuse corporate handouts, that somehow manage to do US tours without the help of multinational corporations, who rely on the DIY network to sell records rather than the Artie Fufkin PR angle. I am not trying to entirely write off our scene/culture as a mini-music business model, because for the most part it is not like that, out of choice and out of necessity, and uh, reality. But we are definitely in an era where it seems for the most part consumers of underground music do not care if the fest they are at is sponsored by PBR or if the band they are watching got their gas money from a car conglomerate. Is creating a semi-DIY mirror of the music business what punk rock is aiming for? I mean, I am not saying that punks who have set up their own screen-printing or record mastering or recording businesses should all stop engaging with capitalism and come smoke some banana peels with me, maaan. I understand that it's better to support a small, DIY business, but I don't understand the PR creep in. For example, if your band can't sell any records without the help of a PR person, maybe that indicates that your band does not have enough of a fanbase to be putting out records at this point in time!? But then see my comment about kids not buying records; you have to be pretty popular nowadays to sell a thousand records... It seems the current business model is press 300 of something, attempt to build up some message board hype, hope they sell out instantly and become momentary ebay gold, before people move onto the next internet sensation, forgetting the names of those that went before...

What do I know! I do know that I pretty much delete all emails from PR agencies instantly. I also know that I have only been in one band that anyone (meaning the mainstream media) has cared about, and we had the privilege of not giving a shit about making it in the biz, possibly due to the fact that we were fourteen/fifteen years old. We played big shows (for instance the reason I met Lance Hahn was that J Church were Beck's backing band when my band supported him...) and that back then, as is the case now, if your band is playing a big show like that, you will get paid about $50-$100 and also have to sign some shit about not playing anywhere in that city for a month. Supposedly the "exposure" you get from having 500-1500 kids screaming at you to go away so they can watch the headliner is payment itself. Unless of course you have a PR agent to negotiate better terms for you. Maybe you can put on your PR agent drag and work it out yourself with the venue, DIY style?! One of my friend's bands was in this position recently—they were offered lots of amazing "career-wise"

opening slots for amounts of money that wouldn't even cover gas costs and I was totally blown away by how little the terms had changed from my limited experience of twenty years ago. At one time said she was gonna write a big expose about all of this for the magazine, since she was living it (but without a PR agent representative holding her hand) but it never materialized. All of this shit is a world I am not interested in existing in. Drum tech, guitar tech, sound guy tombstone.

At any rate, this is a rambling confused column, with a lot of remarks that have been made before, but I think since this magazine you are holding has made it to age 30 without compromise, without knowingly taking advertising money from corporate entities, only supporting DIY bands, of a narrow scope perhaps, but on its own terms... I think that's all the evidence you need that indeed another world is possible, that punk rock does not owe you a living, that you are the one that owes punk. You have to make punk what you want it to be.

Sometimes when I am at a show, or when I see pictures of kids at shows and every single punk is wearing a bootleg t-shirt of some band that broke up thirty years ago, probably bought online, it makes me wonder what the point of all of this is. Another outfit bought out of a catalog to signify the correct allegiance to whatever subsect you are adhering to!? What does it all mean!? We all walk in line. Layla@maximumrocknroll.com / whatwewantisfree.blogspot.com



"You aint from around here, are ya?"

I am literally writing this at 06.42 in the morning. I have been doing layouts and editing things for what seems like the past two weeks... It's crunch time and I am not yet at the finish line. Dammit! Next month I plan on having my column in nice and early. I even have a few ideas lined up. For now though, I'm just going to give you a small run down of who I am and how I came about to be the new *MRR* coord.

It all began thirteen years ago, in a boring middle school in one of the suburbs of Athens, Greece. I was born into a bilingual family of teachers and literature enthusiasts; so being surrounded by books, music, films and British, Greek and American culture meant that I had already, unknowingly, covered significant musical ground while growing up. I remember always decorating the Christmas tree to Leonard Cohen and Lou Reed, my mother's favourites; going to the beach in her old 2CV while listening to Dylan and Van Morrison; destroying my older sister's Bonnie Tyler tape with my twin sister in the back garden; reading by the fire while my dad played one of his many, many opera albums. Most definitely not punk!

Being raised in Greece by an English mother automatically made me a bit different weird to the rest of my classmates. Everybody seemed so boring and typically non-descript; I was aggravated. I was looking for something more meaningful than piano lessons, volleyball and a dream of going to university to be an architect—which for some reason seemed every girl's dream at that time... All I knew, was that I'd been blasting music on my Walkman, radio and tape deck since I was six and so far no one save for my twin sister Danae, seemed to have the slightest interest in the shit I was into: old '60s crap, weird '80s crap and noisy '90s crap. I didn't even know what 'genres' I was into; I just knew what I liked. And I liked a lot.

When I was thirteen something funny happened; I started dating a metalhead. He liked bands like Manowar, Helloween, Rotting Christ, Iron Maiden and Blind Guardian. I thought he looked cool with his over-sized thrift-store jean jacket, with his patches and pins with weird metal logos. Now, I only dated this chap for the totality of about two weeks (as you do at that age), but in that time he made me a mix tape. The song that stood out was "Pinball Map" by In Flames. I still remember thinking "Wow, this is heavy, groovy, mean and melodic—awesome!" What the fekk do In Flames have to do with this story, you ask? Well, bear with me and I'll explain.

It was through this boy in junior high that I met Lena, a mysterious and sinister older girl, who wore dark make-up, heavy leather boots and had a lot of piercings and chains hanging from various places. She came from a more working-class (and communist) background, went to a different high school and lived relatively close to me, out in the middle of nowhere up in the Pendeli mountain. All these facts made her extremely appealing and so when one day she asked me over to her house to help translate some Joy Division lyrics, I knew she was special and we bonded immediately.

We would make each other mix tapes and hers would always have a black cover, as if it had been attacked by an indelible black marker, and it was through her that I found out about great bands such as Joy Division, Einstürzende Neubauten, the Cure, Dead Can Dance, Sonic Youth, the Stooges and Siouxie and the Banshees; as well as some of my first Greek punk and hardcore, which unfortunately I was too young and ignorant to appreciate at the time. Had I got into '80s Greek punk then, I know my life would have taken a very different turn. I'd probably been in jail right now facing arson charges—in jail or in a band. She took me to benefit punk shows and goth parties and had friends who were ecologists and into radical politics and weird bands—I was in love. Not just with her, obviously, but with everything that seemed to be connected to this new sound I was so eager to devour.

I was moving beyond the rock'n'roll standards I had been raised on, away from the crappy MTV and NME influence, in search of something to match my newfound adolescent anger. Mind you, this was the mid to late '90s, when CDs were still a fancy affair, dial-up internet was rare and the Greek radio only really had one tolerable "rock" station (imaginatively called Rock FM) which didn't offer anything groundbreaking or challenging. And even if there were bands to discover, I had no easy way of affording their records.

This left us with magazines (expensive) and downtown bars, like Corto Maltese, which is where I practiced my drinking, smoking and social skills, dabbled in some sex, drugs and rock'n'roll and boogied to many cool bands, courtesy of one excellent resident DJs and full-time alcoholic named Gerard. Aaah, felt like it was the Hacienta of my time and town. I would also hang out with Constantinos, a high school classmate and music dictionary on legs, as I used to call him. A different world of music would come crashing down on me every time we'd gather in his room or on the balcony, with friends and beers, taking turns to pick from his CD bookcase and growing LP shelf. Death metal, crust, stoner, sludge, black metal, progressive, noise, jazz, post rock, hardcore and doom all oozed out of those speakers and hit me full force. I have to say, of all the ways of learning about new bands, my favourite is still just chilling at a friend's house and digging through their record collection. Mix tapes and comps come in second.

And we went to shows. A lot of shows! I started then and have not stopped since,

it's like a sickness. "If I miss this band, will I ever get to see them again?" Greece is pretty far out on the European map and so foreign bands coming through were cause for celebration. I enjoyed them so much, that I started to take mental notes of everything. I'm an information hoarder and control freak and always made a list of the shit that was going on each month, so getting involved in organising shows only made sense. I had already writing show reports and odd reviews here and there for a few years, half my friends were in bands, I wasn't and I needed to do something more than just show up for a show, I wanted to be part of it. This same mentality is what got me started on my zine a few years later.

As the years went by, the shows increased and by 2005 I think I must have been going to aboutone to three shows a week. Due to personal reasons, there was a brief period when I gave into my deamons and fell out of the picture for a while. But in 2007 I burnt a few bridges and went on my merry way, high and anxiety free. Punk and hardcore had already been well wedged into my brain, but the concept of DIY had not. It was in an effort to help some jerk set up a music festival that I realized something was off. He wanted skate brand sponsorship and web banners and Heineken beer stands; I wanted my friend's band, Xeroxed flyers and a barrel filled with ice and cheap beer. By cheer luck, across from where I was studying at the time was a bar. I had made friends with the barman (who would give me vodka shots before class) and had told him my worries. He said his cousin is into doing punk gigs and we should meet.

And we did and guess what, it was one of Lena's old friends from school! Turns out we only lived a few roads apart up in the middle of that nowhere mountain. Alekos had been involved in the Villa Amalias gig collective (VM is the oldest squat in Athens, 23 years old) and was also running gigs with Katarameno Syndromo 94 (more on this in a later column) at an underground self-organised space in downtown Exarhia. The collective had just moved into their own space and so one night, in an underground old studio near Victoria square, under the light of a single light-bulb and in amongst dust and debris from tearing down walls, I became a member of the Cursed Syndrome collective.

I help run gigs for three years with Katarameno Syndromo and it was some of the best times I've had! Through KS I met lots of wonderful, loud, talented and loving punks from all around Greece and abroad and felt not only like I was part of something vibrant and alive, but that I was actually changing things in a positive way. It was only a matter of time until the politics caught up with the melody and they too fell into place without my realizing it. Within the DIY punk code of ethics I had found hope.

Even though some people from this story are no longer a part of my life, they are still part of the reason I am actually here. Every mixed compilation, touring band and new acquaintance; each crappy discovery, messed up show and destructive departure—all of them small yet undeniable signs that all things past have happened just right. You have no way of knowing this about me, but I do…

I left the troubled bowels of the beast better known as Europe and started anew in San Francisco, California, for better or for worse. I already have a list of ideas for upcoming columns, including kick-ass gigs, unfair play football and stories from the cracked city sidewalk. Save the planet, bin a nazi. Reach me: lydia@maximumrocknroll.com or nemesisknox.com

THE DICKTATOR

mariam bastani

Holy Mackerel everybody! What a month it has been! As you may know, it is *MRR* magazine's 30th birthday and are we living it up over here at the compound! This is more like Christmas/Kwannza/Festivus/Ramadan/Hanukah, rather than any other holiday in which we are supposed to remember goodwill towards man and all that shit. We have been handing out 7"s to the musically needy and filling boots with laxatives, tampons and other tour necessities. Rejoice!

As you can see, I have very limited space here, so I am gonna spare you my usual rant and just tell you what's in this here issue. Well, we cut'n'paste a ton of shit in this one. Our very own Brace Belden has kindly (under the threat of my fists) created a wonderful layout, featuring the story of the mysterious green tape that lines the spines of the *MRR* record collection and the strange phenomenon of Tim Yo making his own covers to records whose art he did not like. It is no secret that Tim hated all Raymond Pettibon art, so the Black Flag releases in here are interesting…

There are also articles where the "shitworkers have their say!" We asked a variety of questions to our loyal shitworkers and they were more than eager to let us know *MRR*'s worst (and best)! I love these guys! I hope you enjoy my *MRR's Worst Cover* layout in which I have generations of Photoshop pioneers of the '90s to thank for inspiration.

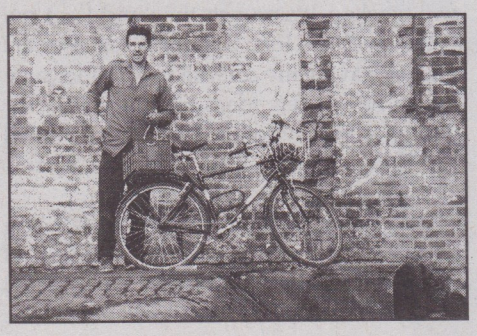
I have been here a little over two and a half years now. Sure I have had to have a part time job that I actually really dig, but overall, all I have done for the last two and a half years is just punk. It's funny because, really, it's not that much different than before except that my primary *job* is punk. And not just punk, but straight up DIY punk. I am not whining or bragging here, it's just a heads up for anyone who would like to take my place. This is a job and as punks we hate jobs, it's true, but imagine waking up and doing tasks surrounding an area of your life that is already ever present—it's a job you *like* to do instead of *have* to do.

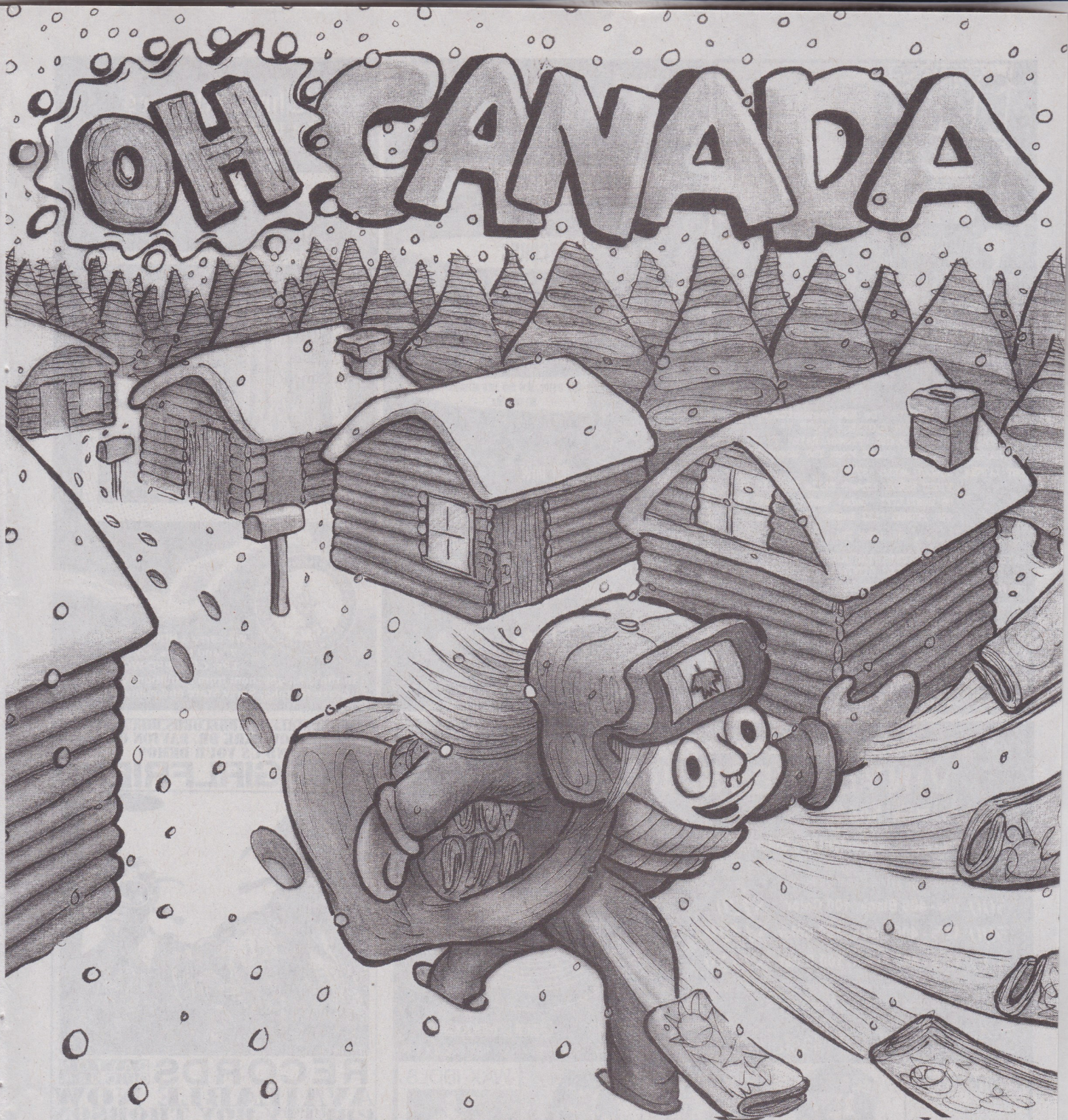
I would also like to give fair warning to anyone who applies that there are haters all over the place and that if you are gonna do this, you have to have a thick skin. Luckily, I am a punk and don't give a fuck, but I assure you that if you believe in what you do, if you experience the type of camaraderie *MRR* has among so many different kinds of punks and the amount of work—your best work, that you put into this— you are kinder, you are more patient and, most of all, you are part of a worldwide community. When you see the amount of people involved in putting this rag out every month, it's amazing and you are at the helm.

When it comes down to it, you are going to find what you are looking for here, whether intentional or not, so if you really want to push yourself to the edges of insanity and bliss, the job here can help you get there. No joke. You will be tested.

—Tao of Mariam, *MRR* Punk Shui

I have found Zen, DIY or die, up yours: mariam@maximumrocknroll.com





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NEWS

News compiled by Lydia

RIP JEFF DAVIS, AKA JEF LEPPARD

We were saddened to hear about the death of Jeffery Davis, aka Jef Leppard, guitarist for the hardcore band Voetsek, former member of STFU, sound man at Oakland Metro Operahouse, recording engineer at Lennon Studios and beloved member of the Bay Area punk scene.

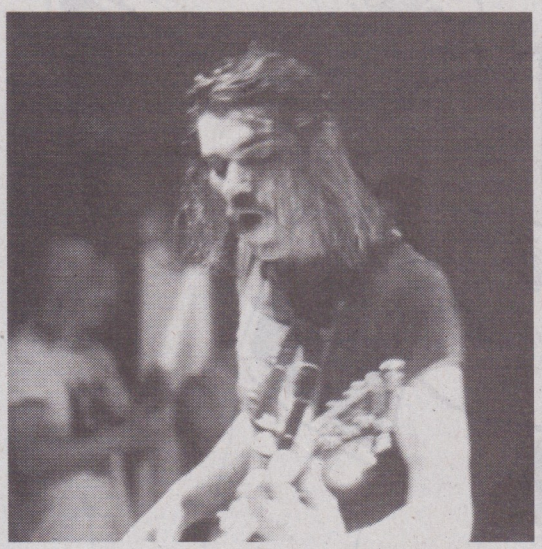
He was killed Sunday evening after his motorcycle hit a gray Audi in San Francisco's Richmond district, SF Appeal reports. Davis' wife Nikki had been sitting behind him on the motorcycle. When it struck the Audi at the intersection of Fulton Street and 30th Avenue she was ejected and critically injured.

According to blog posts from close friends, she remains in the ICU at SF General Hospital, where she is able to communicate through sign language and written notes. Nikki incurred several broken bones and internal injuries, but she appears to be lucid and even managed to flip the bird to a petulant relative.

http://www.caringbridge.org/visit/nikkidavis/journal

—Richard Shaw

RIP ATHONY JOHNSON, AKA TONY OFFENDER



Anthony Johnson went to the great beyond on May 12th 2012. He was a musician and a historian. Survived by his mother Richardine Kitchen Coon and two children, Natalie Johnson and Alex Johnson. He passed away after a lengthy illness.

And if that had been your average Joe, that's all you'd read in the papers. But Tony sure as hell wasn't. He was a walking contradiction from early-on—long hair with a mind of its own, long lanky body, thin moustache... Oh yeah, I almost forgot; he was also one of the most brutally straightforward guitarists that the early hardcore scene produced.

An army brat, his family wandered the world following the dictates of the military until finally washing up in Killeen, TX in 1977. Late the following year, with fellow Army kids Mikey Donaldson and Pat Doyle, they formed the Offenders. After a number of people tried out, Mike Buck was ensconced on vocals.

After a year and change of trying their chops out in Killeen, the band moved to Austin. Their first single, Lost Cause/Rockin' The Town, was released a year later. The sound was more '77 punk, but hardcore had started blowing into Austin and the band wanted to open up the throttle, except for Mike, who parted ways with the band in 1982. He was quickly replaced with recent dropout JJ and the die, as they say, was cast.

After a year of gigging and writing, The Offenders were finally ready for a full-length record. And what a record it was: 1983's *We Must Rebel* is a freaking testament, a quintessential statement of early '80s hardcore. It will always be a masterpiece, something time can't touch. To this day, I still listen to this record and it still sounds as fresh and vibrant as the first time I heard it. Brutal, honest, a guitarist and rhythm section with incredible chops and a vocalist with just the right spirit and bombast for the time.

By 1986, after the release of their second album *Endless Struggle*, the band had run its course. Touring had left them irate with each other and other things were calling. Mikey went off to San Francisco, Tony went into history research, fatherhood, his job at the Paramount Theater and a stint in the Austin band Not For Sale. By breaking up at that time, they gave us a great gift—no bad records, no banking on their name, no attempts to strike it rich on Enigma or Rock Hotel or Combat; just a period of perfection, with no bad feelings later on. They would reunite from 2002 to 2004. Tony would also play in Roger's Porn Collection, recording with them in 2009.

There were many sides to Tony. He was charitable—when I did a CD to benefit the Detroit Children's Hospital, the Offenders were one of the first bands to help us. His love and researching of history was top notch, something we shared and discussed, his fascination being the Civil War and mine being mining history and carbide lamps. He was a father and he loved himself a good cup of coffee. Anthony Johnson was a lot of things, including my friend. And I'll have those memories, as will the people who got to know him in one capacity or another and they will remember him fondly.

—Paul Lubaczewski

ANONYMOUS "TANGO DOWN" UKRAINE SITE IN RESPONSE TO DOG SLAUGHTER

By Elinor Mills. Source: www.news.cnet.com

Online activists with Anonymous said they took out a site associated with the Euro 2012 games in Ukraine, to protest the country's rounding up and slaughter of stray dogs in advance of the soccer championship that started there June 8.

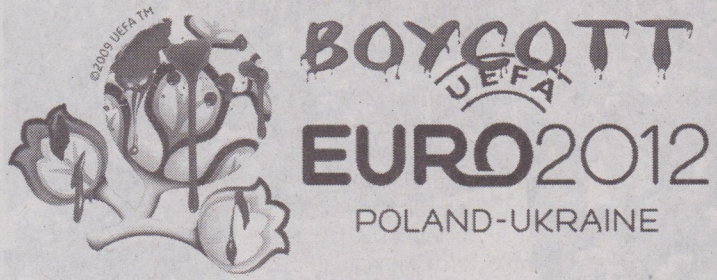
However, the site appeared to be back up as of midday Pacific Time. Distributed denial-of-service attacks that shut down Web sites are Anonymous' tool of choice in its operations, or ops.

The activists have targeted a host of companies and governments, over issues ranging from human rights to online privacy and civil rights.

The Ukraine government has been criticized for conducting mass killings of dogs found in the streets in an attempt to clean up the city ahead of the soccer event, over the past year or more.

Ukraine officials said last November that they would stop the killings, but recent photos and videos appear to show that the slaughter has not stopped.

Tens of thousand of dogs (close to 50,000), including some wearing collars indicating they are pets, reportedly have been poisoned, shot or thrown into incinerators alive.



DUFTY THINKS PUPPIES WILL SOLVE S.F. PANHANDLING "PROBLEM"

By Erin Sherbert, from www.sfweekly.com

Supervisor-turned-homeless-czar Bevan Dufty has big plans to finally combat the aggressive panhandling that perpetually turns tourists off toSan Francisco.

The dog lover has decided that puppies will do the trick. Starting Aug. 1, Dufty is going to start giving panhandlers exactly what they want: money.

He'll be handing out $75 stipends to panhandlers as well as cute puppies in need of loving homes. Dufty is convinced this plan—called Wonderful Opportunities for Occupants and Fidos (WOOF)—will help both puppy, who needs a home, and panhandler, who needs money.

Animal Care and Control will screen all the applicants, who must prove they are not homeless, don't have a violent past or are seeking treatment for any substance abuse problems. If they can, then each panhandler will get as much as $75 a week, as well as several training sessions and all the dog food, toys, leashes, and vet visits they need.

And in case you're wondering, a $10,000 grant from Vanessa Getty will be financing the program for now.

PARAGUAY'S LUGO OUT, 'PARLIAMENTARY COUP' IN

Source: Democray Now!

Paraguayan President Fernando Lugo was ousted in what he described as a parliamentary coup on Friday, when the Paraguayan Senate voted 39-to-4 to impeach Lugo, saying he had failed in his duty to maintain social order following a recent land dispute, which resulted in the deaths of six police officers and eleven peasant farmers.

A former priest, leftist Lugo was elected president in 2008, ending more than 60 years of rule by the right-wing Colorado Party. Argentina, Brazil, Venezuela, Chile and Uruguay have all condemned Lugo's ouster, but the question remains whether the Obama administration will recognize the new government. Lugo.

Lugo, who was impeached on Friday by a Congress which accused him of failing to maintain social harmony, said his opponents had sidelined him because of his efforts to help the poor. On Sunday he stepped up his fightback, setting up an alternative government and pledging to upstage Paraguay's new leaders at an upcoming regional summit.

The impeachment has had wider regional implications. Venezuelan President Hugo Chavez said his government will cut off fuel sales to Paraguay. The country has been suspended from the South American trade bloc, Mercosur, whose other members are Argentina, Brazil and Uruguay, and has been barred from taking part in a gathering set to start on Monday in Mendoza, Argentina. The Argentinean president, Cristina Fernández de Kirchner, called the move against Lugo a coup.

On Saturday Argentina recalled its ambassador from Paraguay, as did Brazil, which condemned Lugo's removal because he was not able to defend himself properly, "compromising a fundamental pillar of democracy." Brazil is Paraguay's top trading partner and Latin America's biggest economy.

Its stance will probably carry the most weight but it says it will seek consensus within the Unasur group of South American nations rather than act unilaterally. Paraguay's new president, Federico Franco, said he would work to convince Argentina to reinstate its ambassador and would explain to other governments in the region that the impeachment was legal.

While many Latin American countries are unhappy with the lightning-fast impeachment, analysts say they are unlikely to force the issue if Lugo himself doesn't fight to be restored.

"Neighbouring countries can refuse to recognise the new government, complicate negotiations or end co-operation. But I don't think they will fight for this very hard," said Milda Rivarola, a Paraguayan historian and political analyst.

CHILEAN DEMO TURNS VIOLENT, STUDENTS CLASH WITH POLICE

Source: *Associated Press*

Tens of thousands of high school and college students took to the streets of the Chilean capital on June 28 to call for the end of public financing of private universities and other reforms to the country's troubled educational system.

Chile is beset by poor-quality public schools and expensive private universities benefiting from state funding, while many students face huge educational loan debts.

The protesters, many brandishing banners and flags, braved sometimes-heavy rains on their 3-mile- (5-kilometer-) long march through Santiago. Though most of the protests took place without incident, at one point a few masked students hurled stones at police and lobbed a Molotov cocktail at a car, setting it alight. Police responded swiftly, putting out the burning vehicle and retaliating with tear gas and water cannons.

Student protests have rocked the country on South America's southwest coast for more than a year and their fight for an educational overhaul here has captured headlines worldwide. Thursday's march was the third this year.

The government has responded to student pressure by making some changes, but student leaders insist they don't go far enough.

ARIZONA AND THE "SHOW ME YOUR PAPERS" LAW

by Seth Freed Wesler. Source: www.colorlines.com

The Supreme Court issued a long awaited decision on Arizona's SB 1070 on June 5, the anti-immigration law that shook that state and the rest of the country after its passage in 2010. The ruling struck down three of the law's core provisions on the grounds that they preempt federal law, but upheld, at least for now, the most notorious part of the law: requiring cops to ask suspected immigrants about their citizenship status.

Though the ruling significantly narrows SB 1070, the court's acceptance of the "show me your papers" provision opens the door for other states to pass narrowly written copycat laws and validates similarly crafted provisions in four states that have already followed Arizona's lead.

The Obama administration did not challenge SB 1070 on civil rights grounds and, thus, the court did not rule on that set of questions. In the majority opinion, however, the justices made clear that they may be prepared to hear such a challenge in the future, based on the manner in which the law is implemented.

Immediately following the decision, Attorney General Eric Holder released a statement asserting his commitment to preventing racial profiling.

"As the Court itself recognized, Section 2 is not a license to engage in racial profiling and I want to assure communities around this country that the Department of Justice will continue to vigorously enforce federal prohibitions against racial and ethnic discrimination."

Nonetheless, the legal saga over SB 1070 thus far—and no one believes the wrangling is over—raises familiar concerns about the Obama administration's own immigration enforcement programs. It also begs questions about the government's colorblind legal challenge to a law that, at its core, is built to target people who look like immigrants.

LETTER SENT TO KREMLIN IN SUPPORT OF PUSSY RIOT

Source: freepussyriot.org/Huffington Post

Dozens of Russian intellectuals have signed an open letter calling on the Kremlin to release feminist punk rockers who face up to seven years in jail for staging a prank prayer against President Vladimir Putin.

Three members of the Pussy Riot band were arrested after their February prank prayer at Moscow's Christ the Savior cathedral, in which they asked Mother Mary to deliver Russia from Putin's return to the Kremlin for a third term.

The letter released on June 27 and signed by at least 112 writers, actors and rock musicians says that the upcoming trial would divide Russian society. Three of the band members are charged with "hooliganism," while Kremlin-controlled media lambaste them for "blasphemy" and disrespect to the Russian Orthodox Church, the country's largest.

"We do not believe that the actions of Pussy Riot constitute a criminal offense," the letter said. "The girls did not kill anyone, they did not rob, did not commit violence, did not destroy or steal anyone's property," they wrote.

The letter asks for the women, two of which are young mothers, to be freed from custody.

"We see no legal basis or practical reason for the further isolation of these young women who do not pose any real danger from society," the letter said.

FASCISM AND POVERTY CONTINUE RISING IN GREECE AFTER TWO FAILED ELECTIONS

Source: www.socialistworker.org

The conservative New Democracy party will lead a new government in Greece after two stunning elections in which it barely defeated the Coalition of the Radical Left, or SYRIZA, a coalition of left-wing parties and organizations committed to tearing up the "Memorandum".

SYRIZA skyrocketed from minor party status to win 16.7% of the vote in the May 6 election and 26.9% on June 17—outpacing other left options, including the Communist Party and the smaller anti-capitalist coalition ANTARSYA.

The neo-Nazi Golden Dawn, which got a paltry 0.23% in 2009, also did well in the polarized vote, winning over 440,000 votes (7%) in the first elections in May, In the second set of national elections on June 17, it won nearly as many votes for 6.9& of the total and will have 18 seats in the new parliament, out of a total of 300.

Meanwhile, more than two-thirds of Greeks (68%) live under the poverty line (60% of mean income) and spend more than 40% of their income on rent or to pay a mortgage, says a European Commission quarterly report.

The report also says that 64% of Greeks aged 15 to 35 are prepared to work abroad, compared to 67% in Spain and Ireland and 57% in Portugal. Homeless individuals in 2011 reached about 25,000, up from 20,000

FUKUSHIMA RADIATION THREAT CONTINUES

Source: www.legitgov.org

The highest level of radiation to date has been detected inside the No.1 reactor at the Fukushima Daiichi nuclear power plant in Japan.

The plant's operator Tokyo Electric Power Company (TEPCO) said on Thursday it used endoscopes and dosimeters to examine the interior of the reactor. A record level of 10,300 millisieverts per hour was detected in the internal measurement carried out for the first time since the March 2011 accident.

The measurement was taken 20 centimeters above the surface of a contaminated water puddle in the reactor's suppression chamber. This high level of radiation would be fatal for humans within 50 minutes.

A measurement of 1,000 millisieverts per hour was detected about four meters above the water surface, which is ten times higher than measured in the No.2 and No.3 reactors, Japanese media reported.

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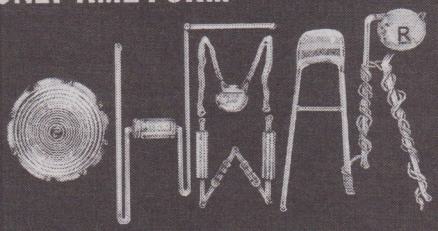

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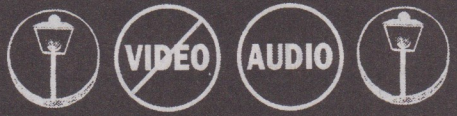

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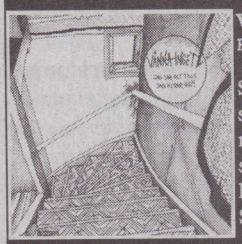

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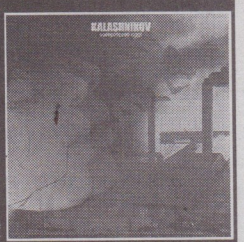

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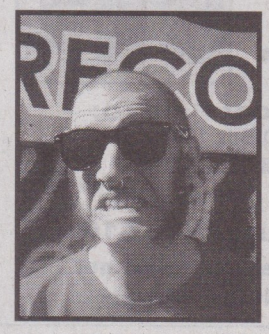
MRR asks you!

WHAT'S THE SCOOP?

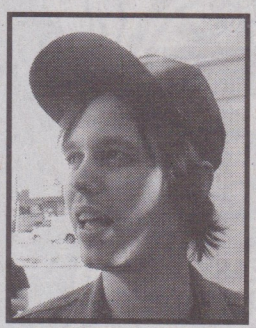
This month's question: It's the magazine's 30th Anniversary. How relevant, if at all, do you think fanzines will be to the punk community in 30 years from now? (Asked outside the Sarah Kirsch benefit show, with No Statik, Hunting Party, Replica, Opt//Out and Hesitation Wounds at 1-2-3-4-Go! records)

Rachel, Oakland
I think they'll still exist, because people are already tired of how much they have to rely on the internet to find out about punk and if people right now are still buying limited edition video tapes, then people are gonna get into zines, at least as a weird antique kind of thing.



Joe, Oakland
I think the art of zines will still be relevant, however, I don't think the medium of print will still have the same depth that it does now. I think they will be relevant, just in another medium.

Kieran, Brisbane, OZ
Whilst I don't think they will be as relevant as they are today or in the past, I think they will still exist—mainly for nostalgia's sake—but with print media going down the shitter and everything becoming digitized, I think that's probably going to be the primary focus of how well it gets spread in the future.



Travis, San Francisco
I think that fanzines will be a very precious commodity among the people who survive the apocalypse 30 years from now.

Ian, Oakland
I think that zines will always be relevant as long as there are smart people involved in the punk community and have something to say and want to self publish, because, even though technology will change greatly, there will always be ideas that need to be shared.

Matt, Oakland
There's always gonna be a place for zines. People have the urge to create and distribute and although the internet will steal some of the creativity, people will go back to cut&paste, to writing in hand and drawing in the margins. They'll always be relevant and there will always be a community of people supporting that.

Sean, San Francisco
Completely irrelevant. Blogs...

Kat, San Francisco
Unfortunately I do not think zines will be that relevant in 30 years, but I do think there will be a certain DIY underground network who does rely on them.

Josef, Oakland
Zines will never be relevant the way they were in the '80 and '90s since the rise of the internet, but they'll always be relevant to people who care about keeping hardcore punk alive as a physical culture, rather than a dehumanized internet presence.

Ishiya, Japan
We don't know what will happen in the future, but zines, we need them, so maybe they will exist.

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FIVE QUESTIONS ASKED TO FOUR NEWER BANDS

1- DATE AND LOCATION OF FORMATION
2- REASON FOR FORMING
3- LYRICAL CONTENT
4- SOUND
5- FUTURE?

NEW BLOOD

BY JEREMY MEIER

BAY AREA SPECIAL NO. 2

MIDNITE BRAIN

1. DATE IS HARD TO GAUGE. FORMED IN THE BAY AREA.
2. TO BEND BRAINS WITH VOLUME.
3. HISTORICAL EVENTS AND HOW THEY SHAPE OUR EVERYDAY INTERACTIONS. LIVES AND THE FUTURE.
4. SOUND NOT NOISE.
5. LOOKING FORWARD TO RECORDING A SPLIT 7" WITH CLEANSING WAVE ON PRGNT RECORDS. 7" FLEXI ON RADICAL PUNKS NEVER DIE AND DECOLONIZATION.

PHOTO: ANDREW UNDERWOOD

HESITATION WOUNDS

1. SEPTEMBER 2010. AT A PRACTICE SPACE IN SF A COUPLE WEEKS BEFORE OUR FIRST SHOW IN OAKLAND.
2. WE ARE SLAVES TO THE RIFFS.
3. BAD TRIPS. THE ACCELERATED MERGING OF HUMANITY AND TECHNOLOGY. PARALLEL REALITIES. IDEAS BORROWED FROM PROPHETIC GENIUSES.
4. LOUD//FAST.
5. SELF-RELEASE AN EP THIS SUMMER. MAYBE FIND SOME FRIENDS TO PLAY OUTSIDE THE BAY WITH. RELEASE ANOTHER EP. PLAY SHOWS. REPEAT.

PROTO-REGIME

1. APRIL 2011 IN OAKLAND, CA.
2. AS NONE OF US WERE INVOLVED IN A BAND AT THE TIME, OTHER THAN OUR SECOND GUITARIST SCOOTCH. WE DECIDED TO GIVE IT A GO AND SEE WHAT CAME OUT.
3. DAILY FRUSTRATION. HYPOCRISY AND RELIGION. MENTAL INSTABILITY AND HISTORY IN GENERAL.
4. ALL FIVE OF US HAVE VARIED INFLUENCES. HOWEVER WE PLAY PUNK WITH THRASH UNDERTONES.
5. ...LOOKING TOWARDS A SHORT WEST COAST TOUR THIS SUMMER/FALL AND TO RECORD FOR A SINGLE BY YEAR'S END.

PHOTO: PROVIDED BY THE BAND

PHOTO: MATT BACHMANN

Elegy

1. FALL 2010. THE RAT'S LAIR. SAN FRANCISCO.
2. WE WERE ALL INTERESTED IN CREATING A HEAVY ROCK'N'ROLL PUNK SOUND THAT NOT MANY IN THE BAY AREA WERE PLAYING.
3. WE DRAW INSPIRATION FROM MOVIES, BOOKS AND DAILY LIFE. WE TRY TO RECREATE THE CONCEPTS WITH VIVID IMAGES AND SIMPLE LANGUAGE. MOST OF THE THEMES OF THE SONGS ARE CENTERED AROUND THE DARK AND APOCALYPTIC.
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-SWT#004- ANAL WARHEAD –TIME TO DIE 7"

-SWT#005- TO BE HATED- BANNED IN DADE COUNTY 7"

-SWT#006- GUERILLOS DE NADIE – INTOLERANCIA -7"

-SWT#007- GAIN TO LOSE -7"

-SWT#007.5-CRIPPLED FOX (HUNGRY)/ LEI DO CAO (BRAZIL) - 7"

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7" LOUSY BREAK – no reason- (pic disc!)
7" TR6 – psychobilly mayhem
7" HEIDNICK STEW – trials and tribulations
7" NOTORIOUS GRUMBLE (orange wax)
7" THE WRETCHED ONES – rut/lady boss 45
CD STEEL TOE SOLUTION- eight year war
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Appleton Scene Report

Above: Subtteranean Crew. Photo Credits: Pics 1,8,10: Ratsak & Dresden by Stephanie Sfunk. Pics 2,3: Neon Hole by Josh Martinez. Pics 4,5,7: Choose Your Poison & Wartorn by Sara McCrary. Pic 6: Tenement by Jen Hauser. Pic 9: Technicolor Teeth by Steven Spoerl

By Josh Hoeft

Appleton, Wisconsin—population of over 70.000. Far from being as large as the ever thriving Milwaukee, Madison and Minneapolis scenes, but in the past few years the punk scene in the small Northeastern Wisconsin town has really taken off and has become just as active as the aforementioned cities.

There has always been a show or two, here and there, over the years in the area (I saw one of my first hardcore shows at the Sabre Lanes bowling alley in 1997), but sometime around 2009, the now defunct BFG house really started to book a lot of shows, sometimes as often as three times a week. And with that, more bands started forming, a younger generation of kids started to show up to shows and a lot more touring bands started to come through Appleton, some with national and international followings such as (but not limited to): SCREAMING FEMALES, CULT RITUAL, TRAGEDY, RIISTETYT, LEATHER, THOU, P.S. ELIOT, The ESTRANGED, HELLBASTARD, VOETSEK, The FIGGS, NUX VOMICA and BIG EYES.

Last year The Midwest Hellfest , a two-day hardcore fest, which featured bands from around the country such as FROM ASHES RISE, HELLSHOCK, ASSRASH, QUESTION, AGAINST EMPIRE, CATHETER and a handful of bands from around Wisconsin, was held on the outskirts of Appleton. The fest brought punks from around the country, travelling by any means possible to see this amazing lineup of bands.

Since the city is smaller, the scene is very tight knit. Many of the bands listed below share(d) the same members at one time or another. The scene here also crosses over into the local metal scene as well and many metal shows have seen some punk and hardcore bands on the bill and vice versa. Earlier this year Japan's YOUR PEST BAND and Milwaukee's HOLY SHIT! played the MARITIME TAVERN with local thrash band RAZOR FIST and a few death metal bands. Needless to say the place was packed with punks and local metal heads and it was an amazing show.

Bands

TENEMENT—Fronted by BFG resident, and all around super guy, Amos, TENEMENT has been going for quite some time now. I'd be shocked if you're familiar with reading MRR and haven't heard of TENEMENT. They've gone on a many tours, they're playing Chaos in Tejas for the second time this year, they're going to be on the cover of Razorcake, they have a number of records out, including four splits and two LPs. So they've been around. But just in case you have not heard TENEMENT, they play pop-infused punk (but don't call them pop punk!). Their live shows are completely different to their records, consisting of with five-minute noise-filled feedback intros and broken shit. Amos also plays drums with TECHNICOLOR TEETH and in the past you may have seen him play drums for BIG EYES, USED KIDS, PAUL COLLINS BEAT and PETER CASE.

NEON HOLE—Sick, twisted, sludgy grind. They have two split 7"s out, one with UNHOLY GRAVE and the other with SUFFERING MIND. They have gone through a few vocalists (including myself, which only lasted for one show). Milwaukee resident Jason, who was previously in HALF GORILLA, has now taken over on vocals. NEON HOLE will be featured on a Rupture compilation that's in the works.

BAG OF GREMLINS—Intense grind, crusty duet! Sam from NEON HOLE used to play drums for Bag of GREMLINS for a number of years, but Dave from CYP/RAZOR FIST has taken over duties during the last few years and they've released one 7" called Welcome to Earth. BAG OF GREMLINS have just finished up with their new recording and it rules. Check these guys out if you dig raw and lo-fi but brutal grind punk!

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TECHNICOLOR TEETH—As mentioned earlier, Amos plays drums for TECHNICOLOR TEETH. Made up of some current BFG residents, Technicolor Teeth play fuzzed out punk, similar to DINOSAUR JR. and old SONIC YOUTH, with plenty of noisy, feedback-drenched, psychedelic moments. They recorded the record Teenage Pagans at the BFG and it was released on cassette by Let's Pretend Records. I believe a vinyl version release is in the works.

WARTORN—Another band Bity does vocals for, and also shares some members with DRESDEN and CHOOSE YOUR POISON, is WARTORN. They started around 2005 and have had a few records, also released by Profane Existence. WARTORN have that similar crust sound as DRESDEN, but have a bit more of a raging hardcore sound. They have a STATE OF FEAR meets POISON IDEA stomp to them. They've been on a few tours, including a European tour. They've recently recruited Derrick from the PARISH as a third guitarist. I have not been able to catch them at a show with this new lineup, but I imagine they rip it up.

THE ORANGE IGUANAS—I've only seen the ORANGE IGUANAS once and they're fun-sounding garage pop, sort of like the BLACK LIPS. Previous to the IGUANAS, vocalist/guitarist Tyler played in the folk punk band HUNGER STRIKE RIOT. They've gone on a few tours, including one tour that Zacc from TECHNICOLOR TEETH played bass on. They had a few cassettes released, which are now completely sold out. Last I heard, there's a vinyl release in the works.

DRESDEN—Heavy stenchcore crust. They have a 7" and an LP on Profane Existence. They're fronted by longtime Wisconsin punk Eric AKA Bity, who's played in countless bands in the past, including REMISSION, INFLICTED, MANEURYSM, WORDS THAT BURN and the DROIDS to name a few. He is also the main person responsible for putting together the Midwest Hellfest. DRESDEN have gone on a few tours. Jimmy from Minneapolis band IN DEFENCE just joined DRESDEN about five months ago.

CHOOSE YOUR POISON—Another long running Appleton band that have gone through numerous lineup changes, released a number of 7"s and an LP. A split with SMD to come soon. CYP play crusty, metallic crossover thrash and have really started to become a tighter band since drummer/vocalist Shane left the drumming duties to Dave, from local thrash outfit RAZOR FIST. Embarking on a European tour in August!

The PARISH—Doomed, stoner sludge. They have a three-way split CD on Crimes Against Humanity and a split LP out. The Parish also shares members with WARTORN and CHOOSE YOUR POISON. They're ultra loud and dirty and drummer Fred plays on this massive drum kit that is fucking loud. Haven't heard what's been going on with the Parish lately, but I think a full-length record should be in the works soon, I hope!

SABAOTH—From the not-too-far neighboring city of Oshkosh, SABAOTH play fast hardcore, inspired by horror punk bands such as the Misfits. Their new cd just came out on Bruised Records. SABAOTH have only been around for a few years, but they have been playing out a lot recently. Maybe a tour in the future?

WOLFSNAP—Also an Oshkosh based band. WOLFSNAP are a two piece that play dark, is a demo tape. MRR's own, Robert Collins, gave it a great review! I hope they get it going and write more songs and see a vinyl release in the future!

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There's also a number of newer bands that have started in the past year that I have not seen and have no idea what they sound like. RATSAK is made up of some young kids, as well as a few older dudes. Shane from CHOOSE YOUR POISON started to play drums for them earlier this year. POWERSLOP is another band I still yet have to see. All I know is that the band is fronted by Joel, who used to book shows at the now-defunct Locust Lounge.

Venues

There have been a good number of DIY venues in Appleton. The Poison Estate has done some shows on and off since 2005 and is inhabited by local goon, and CHOOSE YOUR POISON vocalist, Shane. The Subterranean is one of the newer DIY venues that I really dig. They not only put on shows, but they also have other things going on there, such as vegan potlucks and DIY workshops. More to come, I'm sure.

The Hole is another new DIY spot. I have not been to a show there yet, but I have been told it's nice and roomy. Aside from the DIY joints, there are a few decent 21+ venues here. The Maritime Tavern hosts a ton of punk and metal shows. You can usually catch a show there almost every weekend. There have also been a few shows at some bars in the downtown area, including the Fox River House and Chadwick's. Seeing shows at bars can be cool when you're old and you like to drink a lot, but most of the people that book most of the shows in town try to make the shows all ages whenever possible.

Places of Interest

Although the BFG no longer do shows, it's still occupied by members of TENEMENT, TECHNICOLOR TEETH and the PARISH. Amos has a small recording studio where not only was the TENEMENT Blind Wink and TECHNICOLOR TEETH records recorded, but Amos has also done recordings for CHOOSE YOUR POISON and Milwaukee's SHORT WALK.

For record stores, there's The Exclusive Company, which is a locally owned chain record store, having stores in Appleton, Oshkosh, Madison, Milwaukee and Green Bay. The folks that work at the Appleton store do a good job at carrying plenty of metal, punk and indie releases and some of them have worked there for years. Great vinyl selection. There's also the chain store Half Price Books, located on the west side near the dreaded Fox River Mall, but you can find plenty of punk records there. Aside from that there's thrift stores, pawn shops, old guys that sell records out of their homes...

Lawrence University is located in Appleton and like any college town, it has a strip downtown that is littered with cafés, bars and restaurants. The strip is on College Avenue and is often referred to as "The Ave". Most of these bars are filled with college frat boneheads at night, but there have been a few places where the punks like to hang out. Acoca Café has been a popular hangout for years–I remember first hanging out there in '98 when it was called Beaners–and kids have been hanging out there ever since. A good place for kids to hang out at when they're bored or there's nothing else to do, or if there isn't a show going on, is Aspen Coffee Co. Brewed Awakening was another decent café hangout spot, with a good menu of vegan baked goods and the ever-so-popular outdoor patio in the back, away from the busy downtown avenue.

For good bars downtown there's few and far between. The Fox River House and Wooden Nickel are cool to drink at. Dr. Jekyll's has always been popular with its outdoor beer garden, which is heated in the summer months, but definitely beware of hipster trash!

If you're hungry and looking for food, Appleton has a lot of really great restaurants. But if you're on a budget, you should hit up Toppers Pizza, where members from CHOOSE YOUR POISON and TECHNICOLOR TEETH work at, as well as some other A-town punks, and they'll (probably) hook you up with some grub. Tom's Drive-In is this burger joint that's located directly behind the BFG house. If you go to Tom's, you'll most likely run into Amos (if he's not on tour) and other BFG residents. Kids like to hang out at Sal's Pizza downtown; if you got a few bucks for a slice, go there.

If you have money and want something a bit nicer, there's plenty of Italian, Greek, Chinese, Indian and Thai restaurants scattered all around Appleton. We don't have a skate park, but there is one in the close-enough "suburb" Little Chute. Punks really like to play kickball in the summer. I've never been but it sounds like a blast...until you get hurt! I remember two years ago there was some wild kickball going on at the baseball diamond a few blocks away from the Poison Estate. There were two instances of some kids walking away with injuries, including some broken limbs. Shane from CYP ended up in crutches one time! Real wild bunch!

The High Cliff State Park has started to become a popular spot, if you want to get out of the city and grill out, go swimming, walk around the trails and look at some big rocks.

Well yeah, that's the Appleton scene. A great bunch of people. With some killer music and great times. If you're in a band and want to play here, I'm sure any of the bands I mentioned are able to help you out with that.
Cheers!

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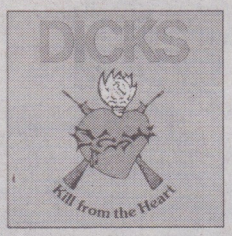

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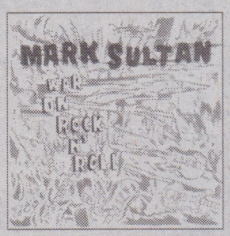

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SECRETS OF THE STACKS

TIM COVERS

by Brad Bell

I stood there, tottering; wondering, what the fuck is wrong with this Black Flag record? *Jealous Again* is one of the only earlier Flag records with a cover I don't particularly like; I "get it," sure, but it just isn't as good as some of the other ones and, hey, *one* of them has to be the worst. But this wasn't the familiar blue-and-yellow cover I'd glimpsed a million times since childhood. This was a lazy array of pasted-on pictures of the band looking ugly, lines cut out of magazines around them, like a teenage girl's tribute to Davy Jones. But why was this the copy in the *MRR* collection?

Ah, life is too short and full of girls to waste time on *MRR* question marks, so I put it on the ground (no one was about to force The Talent to file his own records, lemme tell you) and split. But after that, I began noticing more and more records in the collection with altered covers. Usually the records would be very old, 45s from the '50s and '60s or early punk LPs. They ranged from the bland (like that Black Flag LP, which isn't much to look at) to the insane (*Yes L.A.*, which must've taken days), to the near-professional (the Velvet Underground ones he made, some of which I've grown to prefer to the originals).

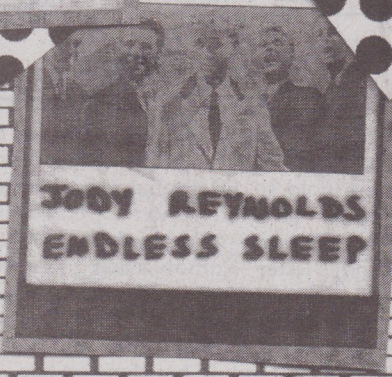
Years later, whenever I'd give one of my bloated, limping friends a tour of the compound, I'd always make sure to pull out a few of the better "Tim Yo Covers," just so I could hear the creeps gasp. I pretended like I knew the whole story and spun some tail that inevitably ended with me becoming the only paid member of the staff, but the truth was, as with the green tape, I still only knew part of the story. Like my knowledge of childbirth and other cultures, the only information I possessed about the covers was the product of hearsay and occasional wild conjecture. I attempted to do a Ouija board interview with Tim Yohannan, but Mariam forbade magic when she become coordinator, so I was forced to ask all the old nerds around here what the hell the deal with these covers is.

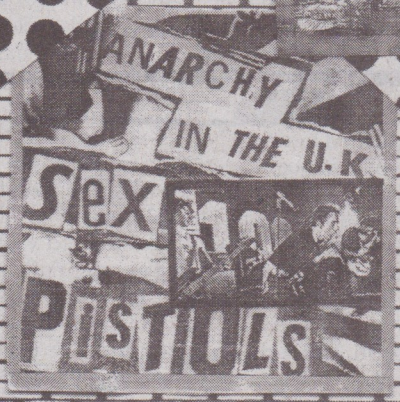
It turned out that the truth was fairly obvious to begin with, which I'm thankful for, and I'm glad I didn't have to learn any life-lessons or whatever while writing this article. Tim Yohannan was a man who knew what he wanted. Whether it was the Meaning of Punk, the green-tape ruination of thousands of covers, or indeed the altering of the very fabric of a records existence (changing it's cover), Tim Yo was determined. So when a record came in with a cover he didn't like, or never had a cover at all, he'd create his own with whatever materials he had at hand. And you know what? That to me is the goddam Meaning of Punk.

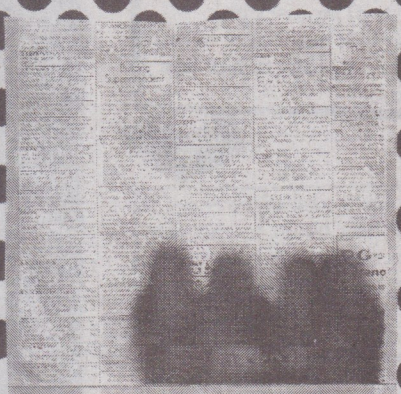
Unlike the green tape, there's no real interesting story to tell and you can't trace this back to a pompadour'd Mexican, high on grass in Mexico City, in 1966. No, you don't get anything like that, but we did take the time to scan some of the cooler covers to show the world that the *MRR* collection is more than just Velvet Underground acetates and Unholy Grave splits—it's goddam treasure trove and if you steal from it I will find out and beat the shit out of you, you spineless fucking slime weasel. Enjoy!

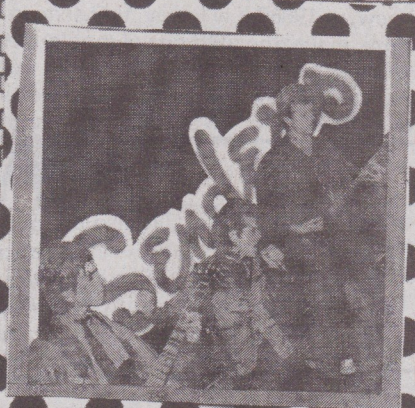
B.G.K.
THASAR GERARD'S KOMMAND
CHAINSAW
BUTCHER
THE VELOURS
TIRED OF YOUR
ROCK
AND
ROLLIN'
JACKIE
WILSON
THE
FRAT GIRLS
THE SHADOWS OF KNIGHT
CHARLENA
THE
SEVILLES

COVERS CONTINUED:









GREEN TAPE

BRACE, BELDEN

The story goes like this: Around the mid-sixties, Tim heads South of the Border to, according to his brother, dig ditches with a group of Quakers (!) in a small village in the state of Morelos, Mexico. He enjoys the country ("digs" it, to both make a pun and speak in the parlance o of the times), and returned the next year to study, as he was majoring in Latin American Civ. at Rutgers University, which may explain his Communistic tendencies. According to Mike Lucas, on what was the night after Tim's first day at school, he ended up at a club in which a pre-fame Javier Batiz* was performing. The two got to chatting (or as those "cats" might have called it, "rapping"), and during the course of the conversation Tim was invited over to Javier's "pad." Naturally, they wound up smoking "reefer" and "grooving" to records through the night. Tim found this sort of behavior a satisfactory alternative to attending class, and never went back to class after that night. Though it sounds too good to be true, it was on that first night out in Mexico that Tim first discovered taping. Javier had each of his records lined with blue tape, which fascinated Tim. Something in him clicked. He realized, as Javier had, that this was the *perfect* way to prevent theft and mix-ups. No one could ever "accidentally" borrow one of these blue-lined records and hope it would be forgotten. In Javier, Tim had found a kindred spirit; the man recognized that records are to be spun, yelled about, smoked around—listened to. The blue tape simply guaranteed that these sounds wouldn't be lost to some rotten-hearted rocker, stoned off "tea" and looking for a free copy of "Meet the Beatles." Tim spent the rest of that Mexican summer with a mixed group of Berkeleyites and local longhairs puffing on dope, listening to records and, in his brother's words, "seeing the light."

When Tim returned home to New Jersey, one of the first things he did was green tape all of his records. "I don't recall why he chose green," his brother Tom recalled in an e-mail "other than the fact that it wasn't the color used by the person in Mexico who had inspired him." Tom was his kid brother, and wanted to "grow up and be just like him," so he bought his own rolls of tape (gold, to differentiate). Fortunately for record collectors everywhere, this tape-fever stopped with the Yohannan family, and the trend never caught on. The usual line around *MRR* is that Tim originally started green-taping his records to protect his collection from certain snaky housemates, but Tom dismissed this in his letter "Rumors aside, there was never any conflict from us regarding records." He went on to assure us that Tim's collection had always been safe, and the green-tape functioned as a pre-emptive protective measure. This was a sort of revelation; while the reason for the tape is essentially the same, it almost seems unnecessary that Tim would have done it simply to protect his records from his brother. After all, wouldn't simply writing his name on back, or on the inside has sufficed? As many collectors can attest, that was certainly a common practice. I personally couldn't tell you whether or not Tim Yohannan knew, in 1966 New Jersey, that sixteen years later he would found and helm an internationally recognized punk magazine with one of (and quite likely the top) largest punk record collections in the world. I certainly couldn't tell you if, when he was wrecking that first cover with that first 12 inch long piece of green tape, he knew the tape would serve as a symbol and protection of this massive collection. I can't even tell you whether, for all this, he was a genius or an idiot

Tim suffered through periods of tape shortage and also discovered there were vast differences in the quality of tape from one manufacturer to another, and even from one production batch to the next. "These manufacturing problems would plague Tim until his death," Martin Sprouse, a longtime coordinator and housemate at the original *MRR* HQ (and an invaluable source of information on the both Tim and tape) remembers the frantic searching Tim conducted when his long-used brand of tape was discontinued by the manufacturer. The magazine finally settled on a brand in the 90s, still orders it by the boxload.

But Tim's take on record ownership was unique in many ways. *Maximum* has kept nearly all the records we've been sent since the magazine began, which you might imagine is a huge amount. When we're sent multiple copies of a release, the reviewer is allowed to take home and keep the extra copy. Aside from that, all records are green-taped, catalogued, and put (in somewhat confusing, but logical and of course alphabetical) back on the shelves. The green-tape here is omnipresent; if you aren't stoned and searching for a record lined with it, you're busy fitting fresh tape to a new record or putting away other peoples green-taped mess. There are signs reminding you to green tape something, anything, if you have a moment. I have a green-tape-lined Code of Honor / Sick Pleasure split hanging bedroom wall. The collection is a part of *Maximum*, an integral part, but Tim Yo also made himself part of the collection

* who was, at the time, a scenemaker and band leader {Javier Batiz and the Famous Finks, who put out a British Invasion-styled 10" that is still available both legit and bootlegged} who loomed large in the Mexican Underground, and whose career in guitar soloing continues today.

STRESSORS

Interview and intro by Matt Saincome of Punks! Punks! Punks!

Photos by Martin Sorrondeguy

If you're a punk in the Bay Area, then you have more than likely seen Stressors kill it at some local show. Now, if you call yourself a punk, live in the Bay Area and haven't seen a Stressors show where a bloodied-up Noah (frontman) gets recklessly dogpiled by five to ten of his Valley Crew buddies, then you need to put down this magazine. In fact, throw this magazine away, donate all your punk looking clothes and start calling yourself by your birth name again, because you are almost certainly not a punk—so just give it up.

After this interview was conducted, Stressors found someone to finally put them on a slab of vinyl. I got a chance to listen to it and let me tell ya somethin' brother—it's phenomenal. It's coming out on Warthog Speaks records and will be limited to 300. Also, the split tape they refer to in this interview is still in the works and will be released for the Stressors/Zero Progress "West Coast Champions of Hardcore" tour July 27th-August 5th.

This interview was conducted by me, Matt Saincome, the world's leading punk journalist while driving back from Stressors very first out-of-town show. They had just played a show in Ventura the night before. And after that night of shenanigans and non-hetero-normative male bonding, they were eager to bicker, argue and cut each other off in this intimate look at what the Stressors boys are really like.

MRR: What was it like playing out of town for the first time?
Kevin: It was fun playing for kids who hadn't seen us before.
John: Yeah, despite gear problems, it was fun because there was good energy.

MRR: What is your most recent release and where can people get it?
Matt: We made a demo tape—
John: And you can get it from us—.
Kevin: And we only have five more copies left.
Noah: But they are all going to Vinny's distro!
John: Well they would be if you didn't tell him it was just a rehearsal tape.
Noah: No, he is still taking five.
John: Yeah, instead of ten.
Noah: Oh boo fucking hoo!
Matt: Just tell them to buy it from us.
Noah: All of our releases are gone.
Matt: No they aren't, shut up!

MRR: When will your next release come out and what is it going to be?
Matt: The split tape, probably.
Kevin: Yeah it's with Zero Progress. There will be four songs from Stressors and four songs from Zero Progress and it's going to be awesome!!!

MRR: How has your suburban upbringing affected you and your music?
John: That's why we're punks!
Group: Yeah!
Kevin: I think if I didn't live in the suburbs, it would

STRESSORS

be a lot different.
Matt: Maybe it's easier to rebel when your town is so shitty and there is no good music.
John: And you don't agree with what everyone else is doing and you don't want to compromise by being into something because everyone else is into it.
Kevin: It makes the music angrier!

MRR: How did you guys meet each other?
Matt: High school.
John: Matthew and I were in marching band together.
Matt: Don't say that.
Noah: No, definitely say that!
John: Matthew and I were in marching band together.
Matt: Well, we were in the band together, the school band, and… we played punk rock.
John: And Noah was into punk rock too.
Noah: I met Matt in science class. I was wearing this anarchy sweatshirt I found on the ground. Matt Adler got confrontational with me—which was bizarre because he isn't a confrontational guy.
John: Questioning your punk credentials.
Noah: And I didn't know anything. I was a poser—not much has changed!
Kevin: I met all of you guys in the summer of 2010 when some friends from school and I went to go see Zero Progress at Gilman. That was the first time I met you guys and it was love at first sight. Then Ed asked us (Kevin's old band) if we wanted to play a garage show.
John: That garage show we played is when we realized that you were a great bass player. You had big shoes to fill and you filled them well.
Kevin: Thanks!

MRR: I once saw you guys listed on a flyer as "revenge of the nerds" hardcore. What do you think of that?
Noah: I'm a nerd. I'm a total fucking nerd.
John: I think it's accurate. We play a lot of shows in Oakland and we don't really fit in with a lot of bands we play with.
Matt: We aren't really fashionable. We just look like normal people.
Kevin: You wouldn't know we were punks, unless you saw us wearing a punk T-shirt or something.

MRR: Matt and Kevin, what happened last night?
[laughs]
Kevin: So I was alone in bed at Maura's house and then Matt came in and wanted to share the bed with me. So, I got really excited and told him he could. Matt doesn't sleep very well and he took advantage of that on me.
[laughs]
Kevin: No! Nothing really happened. We were just laughing and talking about funny stuff.
Matt: We were talking about if Collin wasn't wearing underwear underneath his sleeping bag.

MRR: What is your guys' favorite venue to play in the Bay Area?
Matt: The Swamp.
Kevin: That's like the only place we play.
Matt: Yeah it's really small so even when no one is there it feels like it's filled up.
John: 1-2-3-4 Go! was a lot of fun to play at because it has a lot of space and a good sound system.
Kevin: Yeah that venue is awesome because it's also a record store with a lot of cool records.
Noah: I like The Swamp because it's really easy to book and it has a really agreeable environment with good people running it.

MRR: What bands do you take inspiration from or admire and why?
Noah: Two things I take direct inspiration from are Japanese hardcore and the band Malignus Youth. Japanese hardcore possesses an intensity and chaotic quality that I love. When we were recording the first songs, I was listening to a lot of Corruption of Peace and tried to mimic Kevin Crow's vocals. And unfortunately not everyone was on board for it, so the first songs got rejected and rerecorded. The few songs I do write are styled after Malignus Youth for the use of intricate melodies over fast paced music, although I'll never be able to sing a note on key or harmonize. If I could I probably would've joined some band that competes for Warped Tour spots (just kidding!).
Kevin: My favorite band that's around right now is Punch, because they're amazing and their singer is really good looking and their music just rules. I've only seen them live once, because they never play here. I saw them at Gilman with Extortion—
Matt: Yeah they do, they're from here.
Kevin: Yeah I know, but they never play here.
John: Yeah, they are always in Europe.
Kevin: I wish they would come back and play here more because they rule and they are my favorite band.
Matt: I think we are influenced by Infest, like a lot of fast bands are, because I like that style of hardcore where it's fast and heavy but not so fast that the music doesn't lose all sense of… of… mmm…
Kevin: Sexiness?
Matt: All… mmm… whatever.

MRR: You've gotta finish your sentence.
Matt: Mmm… uhhh… Coherency! It loses all sense of coherency.
John: Since I don't write the music, as a drummer, I would say my biggest influence is George Hurley from the Minutemen. In the sense that I bring a little bit more to the table than just playing the bare minimum. I strongly feel that you should always push yourself to do more and be better. I'm also influenced by Brutal Sean, he's an amazing drummer and I love watching him play.
Kevin: Weezer rules!

MRR: What's better, a show with twenty people who are closely related to you ideologically, or forty people who are more loosely related to you?
Kevin: Forty people.
John: I'd rather play to people who don't hang out with us, people who have never seen us before, shitty bands, bands that don't play hardcore, anybody! Because I've played shows with people who don't listen to hardcore, or have little to no involvement with the scene and they were impacted by it—or touched by it.

MRR: Speaking of "touched," John, you *were once touched* by a legend. What did that *feel like?*
John: *It felt like somebody poked my forehead.*

MRR: Can you tell that story please?
John: Yeah, I was at the OFF! Show at Gilman standing next to Al. We were both drunk and heckling, because that's what we went there to do. I gave them a chance though. I hadn't listened to them before. I stood. I watched. I tried not to let the talk get in the way of it, but the music wasn't very exciting to me. So, I stage dove my way to the exit door. I didn't make it very far and landed on some girls that were standing in the front. And then Keith Morris poked me in the head and said, "You want to get kicked out? You can play that way with the boys but you can't play that way with the girls."
Kevin: And everyone went, "Yeah!!! Wooo!! He's Keith Morris!! Wooo!"
Voice in the van: He's a fucking legend, dude.
John: To whom? Not to me.

MRR: What is "valley punk" all about?
John: What inspired me to play punk music was punk music itself and finding people who also liked punk music. In 7th grade I made friends with Jackson because he had patches on his sweatshirt just like I did. I know people say that those types of things shouldn't be the only reason you have to talk to people, but I was new to that school and I couldn't relate to anyone else. Then, in high school, I met Justin and Hippie from the Cassavettes.
Matt: I think my first exposure to punk, in more recent years, was the Cassavettes. They were the first punk band I ever heard of from my high school. I was also pretty excited when I found out about Rabid Lasie, which was one of the few punk bands from our hometown of San Ramon in the '80s.
Kevin: I first got into the valley scene when I met you guys at that show. It was just my friends Trevor, Tom and me and we didn't know that other people around our area liked punk. Then you guys started contacting us through Facebook, which was cool, but we didn't know what you guys would be like. We thought maybe you would be crust punks or something I guess. But, it turns out you guys are just like us and that was cool. So, I love the valley punk scene.
John: That was kinda like my first impression of Skull Stomp. Because this kid I was in PE with, Michael Skelton, found this band on Myspace and said, "Hey, there's this band, I don't like them. We should start a band and be their enemies." So he showed me the Myspace and based on the name I said, "Hey, this might be something I'm into." Then I listened to the songs and realized, "This is exactly what I'm into. Fuck you, these guys rule." [laughs]
Noah: Valley punk, to me, is about establishing an identity that distinguishes ourselves from the other punk factions, but doesn't alienate us from the whole scene. I think a lot of people accept it and recognize us as part of the community rather than separate from. Really, the only people who have separated "valley punk" from the rest of the community are people from around our area. Like, I'm not going to say anyone from Concord, but everyone from Concord.

MRR: What is the best touring band you

have had the chance to play with?
Group: Vile Gash
Noah: We haven't played with that many touring bands—we mostly play local shows.
Kevin: It sucks!

MRR: Why do you play so many local shows in the same places?
Matt: Because we don't… tour? I dunno.
MRR: Do you guys have fun playing local shows all the time?
Noah: Absolutely
Kevin: Yeah, definitely.
Matt: It's definitely fun but it does get a little monotonous.
Kevin: Whenever we try to make plans for anything, we just end up failing most the time. Things just fall apart. Even if they don't seem like they will each time, they just end up falling apart. It really sucks. It's like a bad omen or something.
Noah: A black cat did run in front of the band the other day.
Kevin: We were supposed to go on tour to Phoenix, but that all fell apart.
Matt: And if we play one more failed tour we're going to kill ourselves!
Kevin: And our recordings got blown up.
Matt: Oh yeah! We forgot to mention we recorded a decent sounding—
Kevin: No, a good sounding tape! It was really good.
John: The hard drive it was on blew up. Then the backup hard drive blew up.
Kevin: But we are going to do it all over again and it's going to sound good! And eventually, we will play somewhere else and it's going to be fun.
Noah: Stressors' stuff usually just falls apart. Like if we have a tape release show, we are usually assembling tapes in the back of the van at the show.
Kevin: With Elmer's glue.
John: We have never really had one particular recording that has been exactly what we wanted it to sound like.
Noah: I honestly do not understand how people still like us.
Kevin: Because we're talented? [laughs]
John: It's because of how we deliver when we play a live show. You know, we may come out from the suburbs—or whatever. And we look like wimps—or whatever. But once we start—the way Ed put it in a review of our show at Shakers Pizza, is "Four socially awkward introverts turn into a hard hitting hardcore machine." That's how he put it and I feel that perfectly represents how we come out and do it. We give it our all. I feel like the reason why people like us is because we are good live.
Matt: That's one good thing about being unknown. If you're any good, people are pleasantly surprised.
Kevin: We just need a debut recording.
Matt: Yeah, we need to put out a record!
Noah: People have been surprised by us, but I think the surprise has worn off.
Matt: No one has seen us outside of our area, really.
Kevin: Yeah that's why we need to tour!
Matt: Yeah we need to put out a record and tour.
John: And play with any band, not be so picky about what shows we play.
Noah: We've played literally every show we've been offered. [laughs]
Matt: Not literally.
Noah: Yeah, pretty much.
Matt: Well, that's not literally. We have turned down some shows.
Noah: What shows?
Matt: A few shows, I dunno. We've definitely not played every show.
Kevin: Sometimes we just can't play it.
Matt: There have been one or two shows we had to turn down.
Kevin: It doesn't matter.
Noah: I don't think so.
Matt: Definitely!
Kevin: It doesn't matter, shut up!

MRR: Despite all the mishaps, you guys continue to play hardcore. Why is that?
Kevin: 'Cause I listen to it.
Noah: I can't sing in tune, if I could, I'd quit.
Matt: Punk is powerful!
John: Exactly. I like playing just to play. There is no greater feeling than playing to people—especially hardcore.
Noah: All of us play in different bands. But, it all comes back to hardcore. That's what we all liked from the beginning.

MRR: Can your parents' wealth take away from your punkness?
John: Absolutely not.
Kevin: Uhhh, no.
Noah: It just depends on the person.
Matt: I mean, Minor Threat is from the suburbs too and they are a legendary hardcore band.

MRR: What was Stressors' best moment of 2011? What are your plans for 2012?
Matt: Uhhh—
Kevin: Tour to Canada!!
Matt: What!?
John: 2011, start to finish, got increasingly more awesome. We made a lot of progress as a band and played a lot of great shows. We exposed ourselves to a lot of people. [laughs]
Kevin: For 2012 we want to tour to Canada
Matt: No we don't.
Noah: Yeah we do!
John: For 2012 I want to tour, period.
Kevin: And put out a record.
Matt: Yeah, put out a record.
John: I want you guys to get jobs so we can put out a record faster.
Noah: I'd prefer if someone put it out for us.
John: 'Cause you don't want to get a job.
Noah: I want to argue with everyone in my band.
Kevin: I have a job and I go to high school and I'm the only one in the band that can drive… And I'm single.

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SKITSYSTEM

Skitsystem, one of Sweden's most well-known crust outfits, was brought to life back in 1994 by Adrian Erlandsson and Tompa Lindberg, who were both in the death metal band At the Gates at the time. Meanwhile, former death metaller Fredrik moved a couple of hundred kilometers south from Uppsala to Gothenburg and was immediately asked to join forces. Fredrik (guitar and vocals) takes us back to the early days:

"I had listened a bit to bands like Discharge and Doom, among a couple of other Swedish bands in the same genre, but consider my background to be in death metal. None of us really knew what was gonna happen back then. Skitsystem was more of an opportunity to hang out, drink beer and hammer out what we, at the time, thought was "punk." It was never our intention to create a completely new subgenre of Swedish punk. It accidentally happened. The Skitsystem Sound," laughs Fredrik and continues the story:

"And since then, band members have come and gone. I'm the only original member, responsible for guitars and vocals from day one; although Kalle (drums) has been into it since as early as 1998. Adrian left to join Cradle of Filth. Tompa left in 2003 leaving the other half of our vocal duties to Alex, who in his turn left Skitsystem in 2007. For the last five years Skitsystem has had the shape of a trio and as soon as we find a new bass player our new album is due to be recorded and released by Southern Lord sometime in 2012."

Interview by Michael Porali and Mia Söderberg, photos by Mia Söderberg.

MRR: How does someone who's been into the punk scene for so long look at it today?
There have always been a great number of quality bands around this town, among the ones that are still active are Eskatologia, Martyrdöd, which also features Micke, the Skitsystem bass player; Agrimonia, Insidious Process and Slaktattack stands out a little bit more from the rest. Generally, nationwide, there are a great number of heroes spreading the gospel; Victims are getting really big worldwide and the legendary Wolfbrigade is still around. Personally, I'd say that the three most interesting bands around at the moment are Herätys, Skitkids and the aforementioned Martyrdöd.

MRR: Out of the three mentioned bands, two of them are from Malmö (Sweden's third largest city). Some people consider the punk/crust scene to be most alive and vibrant there, do you agree?
Well, I just happen to like the Skåne sound (Skåne is the south region of Sweden). One of my all time favorites are Kontrovers, from the same region and I think that the people over in Malmö might be too cut off from Sweden to get their own sound and are more influenced by the rest of Europe. Also, I think that some members are active in many bands and that makes you think that the scene might be bigger. I think that the "scene" in Sweden moves around and right now Malmö is the shit!

MRR: Just as there used to be a distinct Gothenburg sound in the metal scene, do you think there is something like a Gothenburg sound when it comes to punk?
I don't think so. Also, Gothenburg is well known for being a

town of non-natural inhabitants, (laughter) meaning that a lot of people come from different parts of Sweden, moving here for study or work. So, there really are not many bands consisting of Gothenburgers, unlike in the metal scene where everyone has gone to kindergarten together. Like At The Gates, Dark Tranquility and In Flames, they all go back a really long time. I had never met Kalle or Micke before they started out with Skitsystem. So, that alone makes the process of copying other bands' sound harder!

There is a vital scene here in Sweden, but the big problem is that we are not a gig-friendly nation. If you look at the DIY-scene in other European countries, it's no wonder the trend shows that Swedish bands tend to focus on their international or inter-European careers rather than our small home country. Touring USA and Europe is common today, as opposed to what was down when we started out in '94. There was simply a whole different army of driving forces back then, like Janne from Warcollapse who set up all those gigs at Eldslandet in Jönköping (a closed-down activity house in the mid-south of Sweden), and there were festivals like Augustibuller, Punkfesten and Bollnäspunken.

MRR: Considering the amount of punk bands that hail from Sweden, why do you think Sweden is still less gig-friendly than Europe?
The main reason is that in Sweden no-one struggles hard enough to get a place for gigs to work out. We have so many laws and regulations; fire code rules, alcohol sales, permits, etc. No one copes with this shit. When it comes to squats, in Sweden it isn't possible to run, if you don't do it anonymous, which means no gigs and not telling friends. Then you can still be better off living in a fucking tent in the woods for all it may be worth!

MRR: Why is there still such a breed of great bands, given lesser opportunities to do gigs and tour within the country?
I'm really done seeing how one person or two can consider it normal to get two-thirds of the income themselves, rather than give it to the band that put work, family or studies on hold. The only reason that bands in Sweden, so far, have had the possibility to tour or play shows without going under economically, is that we've had a good welfare system that took care for us while doing shit for free; like unemployment benefits which used to be 80% of income for a one-year period. Then you didn't need to look for job and could just hang out drinking beer, touring, rehearsing. Nowadays the government has taken a turn in this matter and today it's much harder to rely on this. Because of this, there will be fewer bands touring.

We have one really good venue here in Gothenburg, that's called Truckstop Alaska. Three or four girls started it, wanting to start a completely independent venue. They have succeeded and the recipe is simple—come as you are! No fucking fuzz about it, no pressure of not fitting in or getting interrogated Guantanamo-style because someone heard someone say something rude to someone. This also basically means that they could skip those fucking "right wing" manners and ideologies that many punk/crust places always try to set up which basically leaves them closed down. You should never ever try to run a place by telling bands or people what they can, do or must believe in and so on, in order to get accepted! This has led to many places having no other option than to close down, which is good, I think.

Truckstop has a really open atmosphere where everyone, yes even suspicious black-metal people with sketchy ideologies, can come, get piss-drunk and have a good time with hipsters, punks, HC, metal heads, feminists, vegans, meat lovers, fur wearing people, vegetarians. They run crossover shows all the time, mixing metal/punk/rock and no "punk only" mentality, which we have been so fucking strung up by over the last couple of years.

Also, look what happened to Punk Illegal, the punk festival outside Gothenburg, which was started by Gunnar from Avskum along with Walle and Danne. They couldn't deal with it because the "right believers" needed to fucking vote about everything from 127 different perspectives of (no) gender/animal rights/sexist shit... Who cares? We just wanna listen to good music, have a beer and so on. Not have a propaganda list read to you about who said what about whom and whatnot!

When I started out listening to punk, my step-dad threw me into it with bands such as Wipers, Dead Boys, Misfits, as well as the UK scene bands, back in '81 or '82, when punk was something else. Whatever your parents think is wrong, we are gonna stand up for! Rebellious! Ironic! Criticizing! Mind bending-what-the-fuck-does-he-do-now type of behavior! That's exactly why Johnny Rotten was wearing a freaking swastika shirt back then. He wasn't a fucking Nazi. He was a fucking threat to everything that his parents' generation had built up as a description of a safe, conscious land and future! He was a fucking delinquent in their eyes, but he got their eyes open!! Bring back the threat, not more laws to abide by! Bring back the bands, no more ideologies! Not that I say we should all be wearing Nazi shirts, that's not the point.

MRR: Why do you think it is that Skitsystem, among all the nineties crust outfits, have remained one of the most appreciated and by many considered to be one of the best bands in its genre?
I'd say that one of the most important aspects of this is that we always have held a low profile, which means that when we put on a show, people are gonna want to show up to see us because it has been like five or six years since they had the chance to see us. There are bands that actually tour themselves into oblivion just for that reason. The audience soon loses interest if they get to see the same band like three, four times a year, no matter how good a band is. Also, the choice not to play out all the time has led to some sort of mythologyzation of us as individuals within the

punk scene, where we're actually kind of anonymous.

I also think we'll see a trend in Sweden where all kinds of extreme music is mixed into the same evening, like death, thrash and crust band taking turns on stage. Today, as when I was young, hard music was what was tempting. Not belonging to only one sect, like the crust sect. People wanted to go see Napalm Death one day, the other day you could go see Morbid Angel and next time Discharge. I recognized that we have a lot of younger, mainly death metal fans buying our merch today, having no problems putting on a Skitsystem shirt underneath that metal-patched leatherjacket—that's great!

MRR: Do you think that any of these genres (death, thrash, crust, etc.) stand out in particular when it comes to creating new and interesting music?
That's hard to answer. I think it will turn out in a couple of years, maybe when the mixing has led to new songs etc. Because, as I told you, the new thrash bands might put a D-beat riff into a new song. What seems to be growing is the crossover scene, with bands such as Municipal Waste. But I always considered thrash musicians to be more talented than others. They work harder on the instruments I guess, but that's my opinion. The others get stuck in punk. (laughter)

MRR: Given your own background in death metal, would you ever be interested in making death metal music again? Are you at the moment involved in any other bands other than Skitsystem?
I have been thinking about that for a long time. Last year my old death metal band Sarcasm released a triple LP collecting all our old stuff, demo tapes and shit, and it felt cool to listen to the songs. I got into getting new riffs written, which most of them actually ended up in Skitsystem, so I guess that you will hear them sooner or later. As Anders Björler in At The Gates and the Haunted said after recording at Studio Fredman our first ever 7", Profithysteri, "This shits sounds a lot like Master/Deathstrike." That was a 100% honest comment that made me feel as though we succeeded. But as of today, no, I have no other bands even though I have been talking to Richard Alriksson from Nasum/Genocide SS/Accidents. As for a certain death metal project further on, time will tell...

MRR: Black metal and underground music is, weirdly enough, quite trendy at the moment in Sweden, even among the mainstream crowd. Do you think that translates to the punk/crust scene and if so, is that a good or a bad thing?
Well, maybe the new hipsters will wear Skitsystem shirts, which would be a pretty astonishing sight! Of course, the black metal scene has lost some of its mysterious elements and needs to be exchanged for something else soon. But I don't think that even though Lady Gaga wears a Doom patch in a video, it will translate into the punk scene like that. If so it might be good. Then Moderat Likvidation, Mob 47, Wolfbrigade and Nitad could do a full Lollapalooza tour sponsored by Vans?!

MRR: Speaking of underground culture in popular media, recently the character Lisbeth Salander (from the Millennium trilogy) was pictured wearing a Skitsystem t-shirt in the comic book version of the series. What did you think of this? Did you enjoy the recognition or dislike the use of your band's name in this context?
I really liked that. Even though the books are not my favorite, her character fits well with us! She's a no good, mentally ill loner, extremely underestimated and extremely dangerous, just like Skitsystem often are portrayed to be! Seriously, many don't know that the original author of those books, Stieg Larsson, was very active against Nazis. I think that this is a good way of paying respect to us. Yet, I have no idea of who did the magazine version and who the artist was. They must know us personally through our music, I suppose.

MRR: What inspires you?
Life in general, of course! Our last album *Stigmata*, for example, mainly focused on youth problems, like anorexia, incest and self-harm. Next, we'll lay our eyes on the medicine industry, the financial world and mental illness, in general. (laughter) The new album will definitely be entitled *Pestens Tid* (directly translated it means "Time of the Plague") and will symbolize the sickness of this world, where pharmaceutical companies raise millions and millions of dollars keeping us in the West alive while using third world countries for lab rats. Also, we have focused on the non-stop and increasing consumption that leads us straight into mental illness and stress. Because of the pressure most people feel the need to fit in, no matter what the cost, forcing us to live way above our assets, trying to buy our own artificial happiness burying ourselves into debt.

MRR: Skitsystem has always been a politically conscious band; do you think that will intensify on the next album?
That's my intention but it's very hard to say that upfront, as people, like always, will check it out for themselves. Still, I did wanna take a step away from the sexual abuse and anorexia-kind of darkness this time, trying to focus more on other stuff. This time I hope to have some lyrics criticizing religion, as well as the rightwing problems in EU and the West. Islamophobia is growing fast but it's hard to capture that in lyrics. It's not easy to take sides when it comes to religion, they're all fucked up you know. "Now they harvest them, religious tumors" is one line taken from one song about religion. I think that this religious cancer becomes a bigger problem each year. Anyway, keep your eyes open for the new Skitsystem record later this year and don't forget to pick up a copy of the new Martyrdöd one as well, to be released by the same label in the spring. Hopefully we'll find the time to make it back to the USA pretty soon. Up the punx 2012!

AMERICAN SUN

New York's American Sun ushered in the New Year with their first and only 7" to date, and it's left the NY scene stunned. It presents a definite departure from their demo cassette (2011), moving from more traditional '70s rock'n'roll to raw, punky psych rock that simultaneously channels '60s girl groups like She and Hairem, alongside Motörhead circa Overkill (1979). It would be the perfect soundtrack for Easy Rider, if that movie were darker, more bizarre, and starred tough-as-nails ladies with hearts of gold, instead of hippie bros. On the self-titled track off the 7" you can practically hear a rat-bike rev up in the background, somewhere in between Holly and Jess's dueling harmonies and Diana's mighty drum rattles.

Interview conducted via email by Bidita Choudhury

Photo: Kevin Faulkner

MRR: How did you all meet?
Jess: Holly and I met in 2005. We were in art school together for a year. I left and Holly and I didn't see each other for another five years. We ran into each other at a party in the middle of the night two summers ago. Pretty much what Holly said was, "Do you know anyone that wants to be in an all-girl rock and roll band?" and I said, "Yeah, me!" So we wrote a couple songs together before Diana jumped in.
Holly: I was a park ranger in NC at the time, and moved back to NY the fall of 2010. We "found" Diana through some friends in the garage scene. We got the word to her that we were looking for a drummer really into CCR and T-Rex. Apparently that was a golden combination and a week later we were practicing together.

MRR: All of you girls come from such different musical backgrounds. Tell us some more about that and how it developed the sound of American Sun?
Jess: I have been playing music since I was really young in Chicago—being trained in singing and playing piano to Polish church songs. I feel like that classical training still has an impact on my songwriting today. As a teenager, I got into hardcore bands like Los Crudos and Born Against, skinhead reggae and UK82, which then turned me on to soul, power pop—a ton of other stuff. At this moment, I am influenced primarily by death rock, peace punk, industrial and a lot of British and American psych—Nick Cave, Sir Lord Baltimore, Siouxsie, Crass and Nitzer Ebb are all on frequent rotation.
Holly: Our musical backgrounds definitely go from one side of the spectrum to the other, but that informs our "un-derivative" nature. I was in an acoustic band for three or so years called Feather and Folly. Our presence was sincere and sweet, with traditional folk and early country influences, but I found myself writing more energetic songs towards the end. I didn't want to be sitting down during sets anymore and was ready to go electric. Jess's bass lines often remind me of medieval drone, which is the root of a lot of traditional folk music, bringing my contribution to the songs into full circle! Also, Jess has introduced me to a lot of music that I am so thankful to listen to like Brian Eno's first three solo albums, Flower Travellin' Band and Christian Death to name a few.
Diana: I had the incredible fortune of meeting some like-minded girls in high school who wanted to start an all-girl punk band (the Killer Rodents, followed by the Weekenders and Big Fun). I started out playing drums by learning to the Ramones and Bikini Kill. Right now my influences run the gamut from Neil Young and CCR to the Ventures, Bo Diddley and Black Sabbath. I'm also just really influenced by whatever songs Holly and Jess are writing!

MRR: There aren't many psych punk/rock bands around NYC right now, let alone all-female outfits. Do you feel like you guys belong to a particular scene right now?
Jess: Musically, not so much. Socially, absolutely! It's exciting that the punk scene is absolutely killing it right now; so many good bands already playing and people starting new ones all the time, a lot of great artists and photographers making so much new work. And everybody looks great doing it! It's a blessing and a curse to be a little off the beaten track of the prevailing sound. It feels good to be working on a style the scene isn't already oversaturated with. Yet on the other hand, it can be hard to book shows with our friends because we don't always fit snugly in a raw punk or D-beat or hardcore or goth set. It's cool that we still get the support of our friends and peers who know their shit musically but may have barely seen us live yet. Hopefully we'll just inspire some Sabbath-worship and we won't have this problem for long!

MRR: What's the song "Poor Girl" about? Do you hope to convey any sort of message with your music?
Jess: "Poor Girl" is about working! About feeling under the thumb of money and responsibilities and feeling like you'll never be on the other side. Really what I wanted to write is a "you are not alone" song. I feel like one of the things about punk and feminism that first excited me and always keeps me coming back, is the feeling that whatever kind of freak you want to be, or whatever issue you have with the way the world is fucked up, this is the place to just get pissed and get weird. I felt like we should pay our dues with a punk standard like this before we moved onto other things, which was turning the corner more into psych. In general, we are writing about being women, promoting alternative lifestyles or modes of thought we want to see more of and, increasingly more, about the dark state of American politics.

MRR: New bands you're most psyched about in NYC right now?
Jess: Rosenkopf, Emil is seriously the best live drummer I've ever seen! Anasazi, Goosebumps, Perdition (not "new" but Ian's voice is unbelievable), Sad Boys, Crazy Spirit, Chain Wallet.
Holly: I caught a Call Of The Wild set a month ago and was totally blown away. I've watched Organs grow and change as a band and sound for over three years and they are really going somewhere with it. I cherish my Little Victory 7" and Georgiana Starlington 7" and listen to them to both at least once a week. Nude Beach's cover of Rolling Stone's "Happy" is priceless and I appreciate the energy and atmospheric quality that the Men bring to their shows.
Diana: The Jigglers, Daddy Long Legs, Habibi and Ancient Egypt.

Jess: Bass, vocals
Holly: Guitar, vocals
Diana: Drums

MRR'S WORST COVER!*

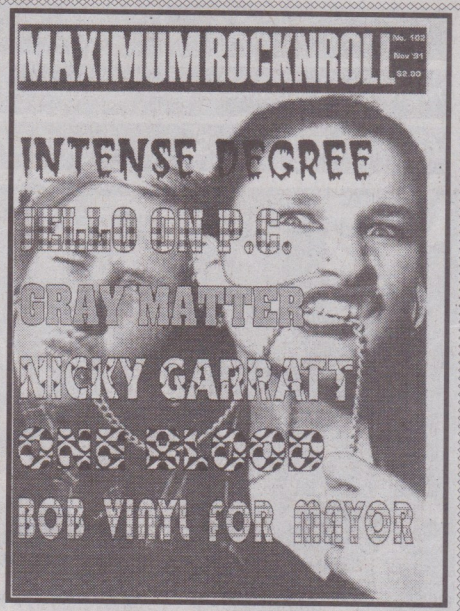
*(Featuring the worst fonts)

**Over the last month we have collected votes among all of the shitworkers of the top five shittiest covers!
After pain staking counts, shouting matches and chad disputes, we have found our winner!
Turn the page to see the runners up!**

2ND

RUNNERS UP!

3RD



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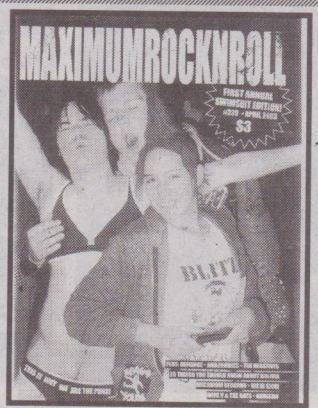

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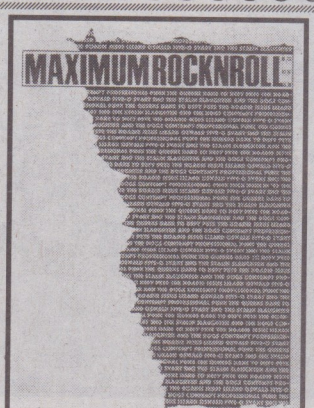

Twas a quite port, just an hour from São Paolo... Then one night punk madness took over... Join us at the FINAL ATTACK fest with TxHxPx, Speed Kills, Deaf Kids and Gato Pardo in...

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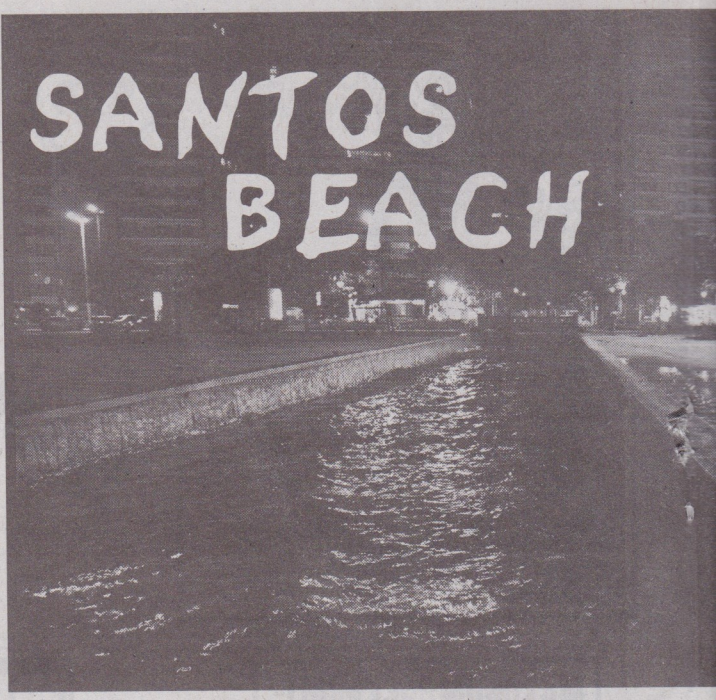
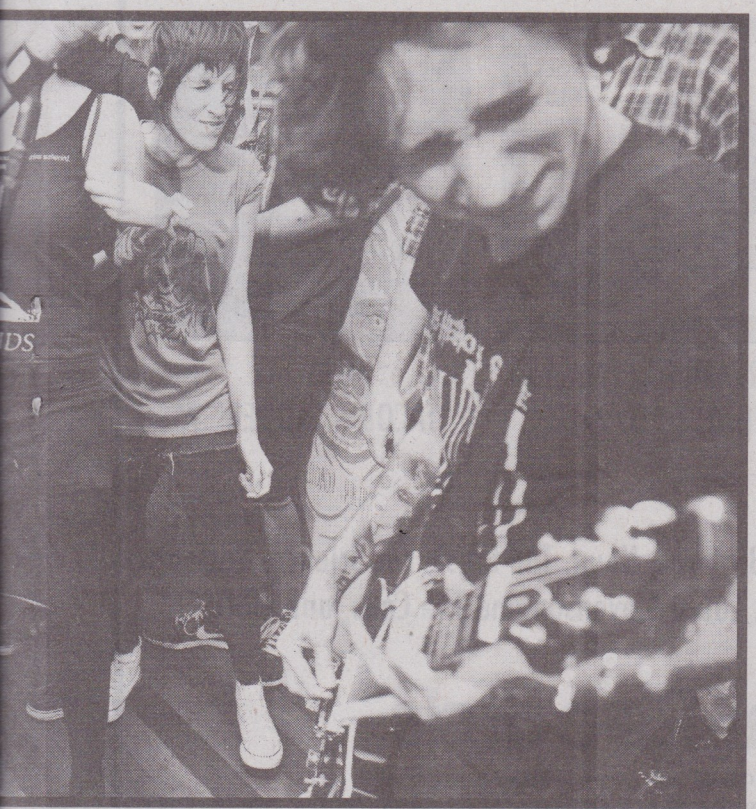


SANTOS BEACH

SANTOS BEACH

Photos by MATEUS MONDINI & DBORA



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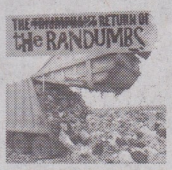

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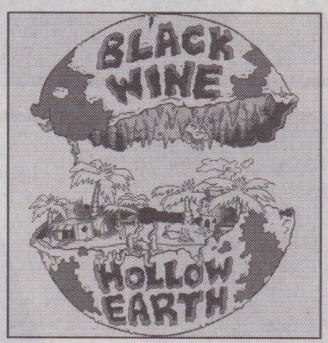
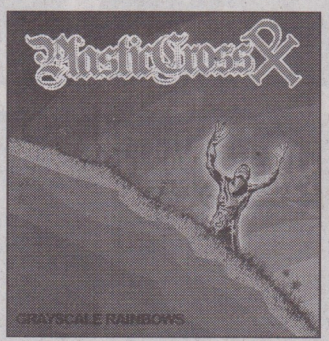
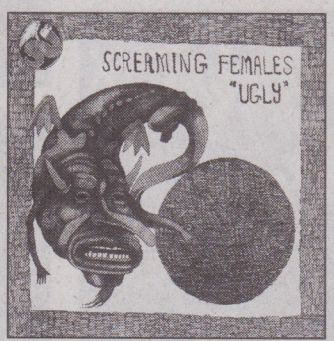


BLACK WINE
"HOLLOW EARTH" LP



PLASTIC CROSS
"GRAYSCALE RAINBOWS" LP



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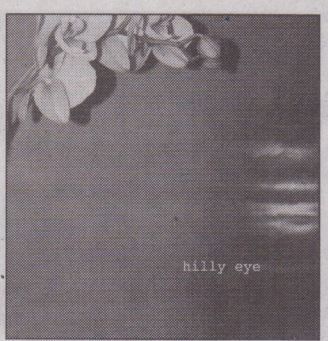

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NAPALM RAID

Isn't such a wonderful feeling traveling around being filthy and playing loud noise in every city you visit? I know some fellas who got so high on touring the first time they haven't stopped since, one demo and three records later they are on their long North American trek. If you haven't seen them yet I'm sure they will drop a noise bomb in your neck of woods soon, seek out their next tour dates and Rust and Machine for some records. Their sound is heavy and hard hitting, backed with pummeling fast tight drumming and fronted by an anguished crusty howl. Read on as Corpse, responsible for guitars and vox, answers some questions. Studded leather, bashing heads, whipping hair, a putrid stench in the air, protest and survive!
Interview and intro by Ben Radford. Photos provided by Ben Radford.

MRR: First off, let's get the facts. Who plays what?
Graham plays drums, Corpse is on guitar and vox and Tom plays bass.

MRR: What was the reason for the beginning of Napalm Raid? How long have you been together?
I wanted to start Napalm Raid for a while. I wanted to do something other than what I was playing at the time. Eventually a few of us were drinking together and decided to start it up for fun. We played a bunch of local shows and after maybe a year or so we wanted to start getting serious with it and tour/record. There were a few line-up changes over the past few years, but things are solid now. 2009 was when we started really doing something.

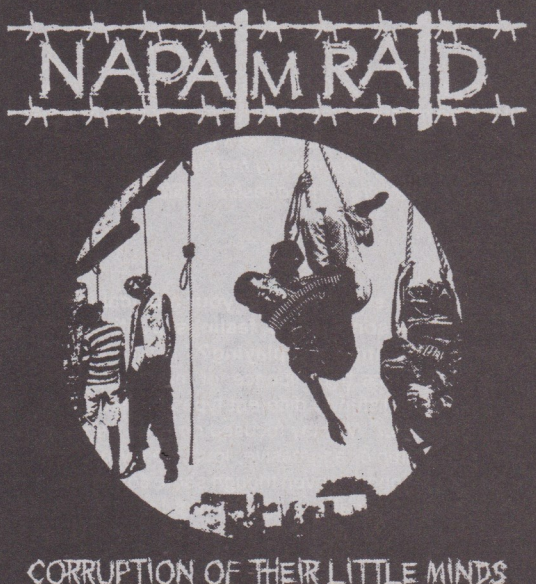
MRR: Could you share some of your musical influences, as well as some personal ideals, feelings, politics, etc. that you put forth while writing and playing?
Early Doom is a one big influence for me; I'm pretty sure that's no secret. We all listen to different types of music so it helps in the writing process. We stay focused on what we want the band to sound like: simple, aggressive, loud, heavy and punk. Lyrics usually take the longest, even though some songs are a few lines long. I write about what's on my mind at the time. I can't speak for the other guys, but I keep to myself usually about politics. Debating over issues does not interest me, nor is trying to make someone think the way I do. I have my beliefs and you have yours. I do very much enjoy just listening to what others have to say about certain things, as I can always learn something new!

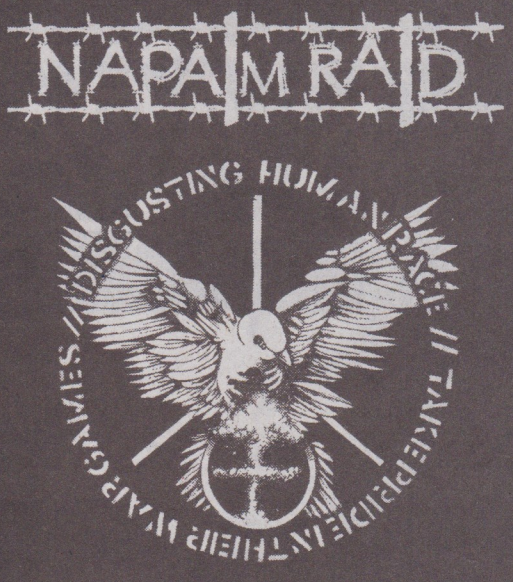
MRR: Being a band from a somewhat remote location, you tour quite frequently. What drives you? What are your plans for the next tour?
We are pretty secluded out here. We just like getting the fuck out on the road, to party and play shows. We have all been trying to do this for a long time and now, having three people that are all on the same page, we are taking advantage of it. It's pretty easy to get into a routine here, so we try to tour as much as we can, so we have something to work towards when we are back home. It's worth starving ourselves here to make it out on the road as much as possible.

Our next tour starts in May, we are doing shows in the US, Mexico and Canada in support of our 12" EP that will be out just before we leave. After this tour we want to start touring overseas. Hopefully in fall 2012.

MRR: Any special tour memories or stories you would like to share?
We picked up our friend Nick in Seattle and he came to a few shows with us. He said lately he kept waking up in the morning thinking he had pissed his pants, but it turns out that he passed out with a beer in his hand and spilled it on his himself. We played in Olympia and he passed out when all the beer was gone, so I poured a bunch of water on his crotch so he'd think he had really pissed himself this time. In the morning I went to the couch where he had passed out and he was sleeping on his stomach. I told him the room smelled like piss and asked if he pissed himself. He denied it and just looked awkward. I eventually told him later that day what I did and just assumed I failed at the attempt. That night we got drunk and he slipped up that he woke up in the middle of the night and tried to clean his pants and the couch up because he actually thought he pissed his pants and was trying to hide it. When I told him earlier what I did he just didn't want to give me the satisfaction of it working.

There are a ton of stories about our van. I bought it for $300 and it lasted four years of touring. We are retiring it now because Graham and I smashed the windshield on the road in September. It's also completely rusted out. I used to have to crawl underneath every time we needed to start it and turn the flywheel by hand so the starter would have a place to catch. Was sketchy in busy streets. One time when we played Atlanta with Contagium I lit off a smoke bomb inside it and the driver ended up rear-ending our friends' car in front of us. There are a fuck load of van stories, anyone that has seen the van or partied in it knows what's up with that thing.





MRR: How is being a punk band in Halifax at the moment? Any local bands to speak of?
Punk in Halifax is great. It has been especially rad this past summer. House shows are usually a rare occurrence around here because it's hard to find a house or apartment that you can have shows in, let alone have a jam space. The cops are real fucking pricks here. But lately it seems there are a good handful of new spots to play and they are usually packed. There are a lot of active and newly formed bands like Concrete Asylum, Absolute Hell, Silent Order, Burnt Church and Vixens, just to name a few. Halifax definitely has some good shit going on in the punk and the metal scenes.

MRR: You have released two records with Rust and Machine from Seattle, what's next? Have you recorded anything recently? If so, how did it go?
Our next release is our 12" EP with Rust and Machine also releasing it. It will be out just before we tour in May. We are definitely a lot happier with this recording because we finally had our own gear and sound figured out. Things went a lot smoother and we did it live off the floor right beside each other, no separate rooms or any of that shit.

MRR: Anything else you would like to add?
We would like to thank everyone that has helped us out! Bands, promoters and the people that go out of their way to make things happen for us are what keep us wanting to do this!
www.napalmraid.blogspot.com

god equals genocide

Interview and Intro by Juan Espinosa • Photos by Cesar Macias

There's no denying that your environmental surroundings influence your art and music as well as your outlook on life. Whether it's expressing your frustration with your suburban neighborhood's desolation or the anxiety of urban claustrophobia, one thing's for sure—shit's fucked up pretty much everywhere. The three members of God Equals Genocide have all at one point or another resided in Santa Clarita, California—a valley city 35 miles north of downtown Los Angeles, a city known for statistically being safe to live in as well as for its dry, sweltering summers that are the breeding grounds for brush fires year in and year out. Eventually all three members headed south to the greater Los Angeles area, and for the last five years have been rattling minds with their unique brand of "slop- punk," playing shows as varied as front yards in South Gate to art galleries in downtown, always adhering to the true DIY punk ethics of playing for fun as opposed to playing for bullshit scene cred. I sat down with them one Friday afternoon to discuss their origins and their experiences (good and bad) with the band so far, as well as shedding some light on some of their own individual interests and endeavors outside of their music. The "slop-punk" tag is admittedly self-purported and is by no means a new subgenre. But, if you knew the band the way that I do, you'd just call them friends. God Equals Genocide is Danny, Adrian, and Daryl.

MRR: You've been in the band together for five years now?
Daryl: Right.

MRR: Are you all from Santa Clarita? How did you all meet?
Daryl: I guess we all just met through being in Santa Clarita. We all played in separate bands when we met. We all played the same shows more or less, or at least were at the same shows where each of us were playing, and eventually became friends. Then all those bands broke up and we started this one.
Danny: I remember I was friends with Daryl's brother, Willie, sort of. Or at least I knew him as the kid with the really colorful mohawk that wore tie-dye shirts all the time in high school. Then one day I remember he was like, "Dude, I started this new band with my brother that's harmonica, bass, and vocals!" I'm like, "Whoa!" so I went to see them. I'm pretty sure I met Daryl prior to that, but that's how I remember it.
Daryl: Me and Adrian went to school together also.
Danny: I think I saw Adrian at an old venue called Java Junction a long time ago.
Daryl: We all met at Java Junction.
Danny: Java Junction was kind of like the genesis for sure.

MRR: What's Java Junction? A coffee shop?
Daryl: A coffee shop that had shows. Anybody could have a show there.
Danny: Super easy to book. Centrally located in Santa Clarita for shows and a lot of fun. And then it got shut down.

MRR: How did you guys decide to start a band together?
Daryl: None of us were doing anything active at that moment. It just kinda made sense that we'd be involved with something.
Danny: I think it was at a party at Daryl's old house—"The Tenderloin"—and Daryl goes, "You wanna be in a punk band with Adrian and me? We can call it God Equals Genocide?" And I said, "Sure." I think that's how it went.
Daryl: I was like, "These are the songs I wrote today." [laughter]
Daryl: Earlier in the day I had asked Adrian if she wanted to be in the band.
Adrian: I remember that and I thought you were joking. [laughter]
Adrian: "Wanna start a band and call it God Equals Genocide?" I was like, "Sure," thinking he's not serious.
Danny: [to Adrian] I think that was your first punk band too, right? You hadn't played in any punk bands or anything, right?
Adrian: Yeah.

MRR: The artwork, the lyrics, and themes all seem to be really well thought out. Is the creative input 33.3% all around?
Daryl: Realistically, everyone has 33.3% say in what happens, but it's just a matter of who's doing the work and it usually ends up being me. I do a lot of the art, but everybody contributes in their own way. Danny's responsible for a majority of the melodies and the chords and stuff. Adrian contributes a lot of lyrics and she writes the music for those lyrics. A lot of ideas get rejected that deserve to be rejected. Stuff gets guided through to the end process. It gets bounced off of everybody.

MRR: How comfortable were you guys with recording and releasing a full-length? Was it daunting at all?
Danny: I thought it was pretty easy.
Daryl: The LP would never have happened if it weren't for Andrew Schubert, who recorded it. Up until the 7", before the LP, we had recorded everything ourselves with Danny mainly handling that. I don't think we could have pulled off an LP by ourselves, recording it on our own. But recording with Andrew was so easy and he's such a chill dude to work with. We just went in, had all the songs written and he just took care of us.

MRR: Did you guys go into recording with the intention of putting out a full length?
Daryl: Oh, yeah. When we recorded the LP it was like, "All right, we have these songs. This is a solid full-length. Let's go in and do it."
Danny: It was really quick. It's really quick working with Andrew, which made it all that much easier to actually pull off an LP like Daryl said. We did it pretty much in one night. The majority of it, I think.
Daryl: Yeah, all the instruments in one night.
Danny: Did we do vocals that night, too?
Daryl: I think I did my vocals, and then the next night was all the rest of the vocals and all the mixing.
Danny: So we were done in two days pretty much.
Daryl: Yeah, twelve songs in twelve hours.

MRR: It's funny you mention doing your vocals that night because this is the first album, maybe not the first song, but the first recording with you actually singing. Was there any reason for you not having sung on any of the other records?
Daryl: I don't know if there was a reason I didn't sing other than I didn't want it to sound shitty. [laughter]
Danny: It was kind of an experiment, too, because typically Daryl will show me lyrics and we'll work up from there. This was the opposite. Daryl goes, "I got an idea—you write some lyrics and I'll do the singing." So I wrote the lyrics for that song and Daryl edited them down a little bit. Which is what happens anyway, like when Daryl brings lyrics to me or Adrian, who wrote a lot of her own lyrics on this album. But it always ends up being edited to fit the melody better. It was kind of like an experiment that went really well.

MRR: Daryl, did you have to get drunk to do any of the recording? I'm only asking because I've never really thought of you as a singer or front man.
Daryl: I guess you don't know me as well as you thought you did. It was the end of the night. We started recording at ten or eleven, and then it was three or four. And I was kind of delirious because I worked all day and I just went for it.

MRR: What is "Margin Mouth?"
Daryl: Margin mouth is like the voice of the marginalized. That's where the name came from. I kind of wanted to give an outlet to people who are obviously overlooked in every sort of way. So it originally started as a zine focusing on small bands that no one outside of the local scene would ever give a fuck about. "Let's see what this band has to say..."

MRR: So it went from a zine to a label and even a record store at one point.
Daryl: Right. For two weeks.

MRR: Were you satisfied with how that went—your record store experiment?
Daryl: I wish it would have gone better, but I'm glad I did it. I wish more people would have come in and bought records and hung out and stuff. But there were definitely a lot of people who came in and it was really fun. Owning a record store seems really hard. I was just doing it for free. Any money that was made I just gave to the labels that dropped stuff off. I can't imagine people making a living off of a record store.

MRR: And Margin Mouth has also been a show space?
Daryl: Yeah, from time to time. We do shows whenever we can, but it's not a formal thing.

MRR: Adrian, did you buy some drums recently?
Adrian: About a year ago, I bought my first drum set sitting right behind you. It was a pretty exciting day. I got it off Craigslist from this kid who never touched it. So it's pretty cheap, but it works.

MRR: I ask because I know that you would usually would borrow other people's drums.
Adrian: Yeah. We have a lot of friends that we play music with and my little brother has a drum set, too. But it always was such a hassle to try to be a drummer in a band without my own drums. And it sucked, so as soon as I saved up enough, it was the first big thing I bought.

MRR: Adrian, would it be accurate to say you're a cactus fanatic?
Adrian: I guess so. Probably. I don't want to call myself a fanatic, but I do spend a lot of time growing succulents, and it's one of my favorite things I guess. Well, yeah, definitely. That makes sense. Cactus and succulents, drought-tolerant plants are all great to grow in Los Angeles.

MRR: I meant Fan not as in fanatic as in—
Daryl: Jesus freaks? [laughter]
Danny: Cactus enthusiast?
Adrian: I'm a definite fan.

MRR: Would you say that you're obsessive about it?
Adrian: I don't know. What do you guys think? [laughter]
Daryl: You obsess. You obsess.
Danny: You definitely...it makes its way into your work a lot. And into your life, it kind of permeates.
Adrian: I have a job as a gardener. I have two other jobs as well, and that's definitely my favorite one.

MRR: Is anyone else allowed to care for the cacti or is it just you that does it?
Adrian: They don't really require very much care. That's why I like

them. You just have to know that if it looks upset, then it probably needs to be in a different place. That's all. They don't really do much.

MRR: That's interesting because I didn't know cacti could be upset.
Adrian: If it's brown and wrinkly instead of fleshy and— [laughter]
Daryl: Green.
Adrian: Or the color it's supposed to be.

MRR: GEG has gone on tour once or twice now?
Daryl: A couple times.
Danny: A few, yeah. But the biggest one was when we went to The Fest in 2007 or 2008.

MRR: Was that just the three of you guys?
Danny: Yeah.
Daryl: In a station wagon. A little tiny station wagon. We went out there with Shang-A-Lang and Dude Jams, so they were in another van. We were playing shows together.

MRR: Did you take anything away from that experience? Was that the first time any of you had toured?
Daryl: Yeah.
Danny: I had toured before, but that was the first as this group of people. For sure.
Daryl: I kind of prefer that route. I just like to keep it as simple as possible. Where it's just one band driving around the country playing scummy punk shows.

MRR: Did people receive you pretty well?
Daryl: Yeah. There was only one show that whole time that I feel might have failed.
Danny: What show was that?
Daryl: That was in Houston.
Danny: Oh, yeah! [laughs] That was the one where no one was there at all and I got offered crack.
Adrian: Yeah.
Daryl: And the only band that played other than us was a dude with an acoustic guitar who didn't give a fuck about playing that show. And it was like, "Well, at least we're all here in this bar in the middle of Houston." [laughs]
Danny: And that happens on every tour. Especially if it's a long, big tour.
Daryl: Traveling out of an area you're familiar with.
Danny: There's always going to be one show where the crowd is the other bands that are playing. I think it was a weeknight too and it was just a bad night to have a show. It was one of those nights where it just didn't work out. But it was still fun and we got drunk with our friends. And the photograph from the Shang-A-Lang cover of Razorcake was taken that night.
Daryl: And the photo on the cover of the God Equals Genocide/Shang-A-Lang split 7" is from that night.
Danny: So there was good material that came out of that night. [laughs]

MRR: I was at a record store here in a LA flipping through their records and I came across a God Equals Genocide record in the black metal section.
Danny: Nice!

MRR: If you guys weren't in GEG and had heard of a band called GEG, what kind of band would you imagine it being?
Danny: I'm sure that record—the person who was stocking didn't listen to it and just went straight off the language.

MRR: I'm 100% sure of that.
Daryl: I wouldn't say black metal, just because the logo doesn't look black metal. I would assume its '90s Ebullition hardcore.
Danny: For sure—very heavy. There are some songs on the album that are kinda heavy, but nothing that touches what people's assumptions might be when they hear the name, you know.

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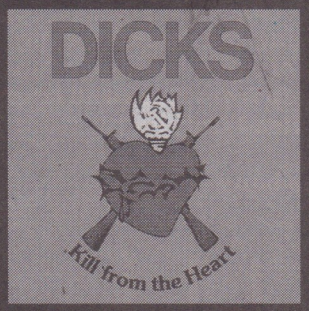

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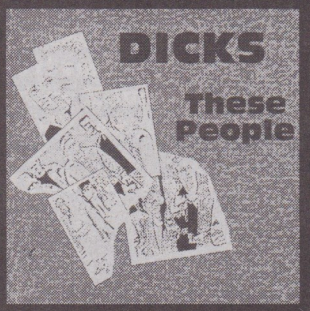

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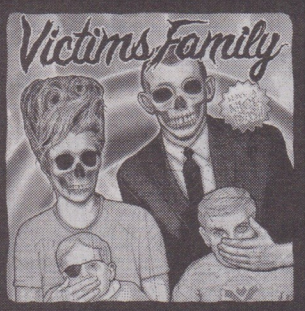

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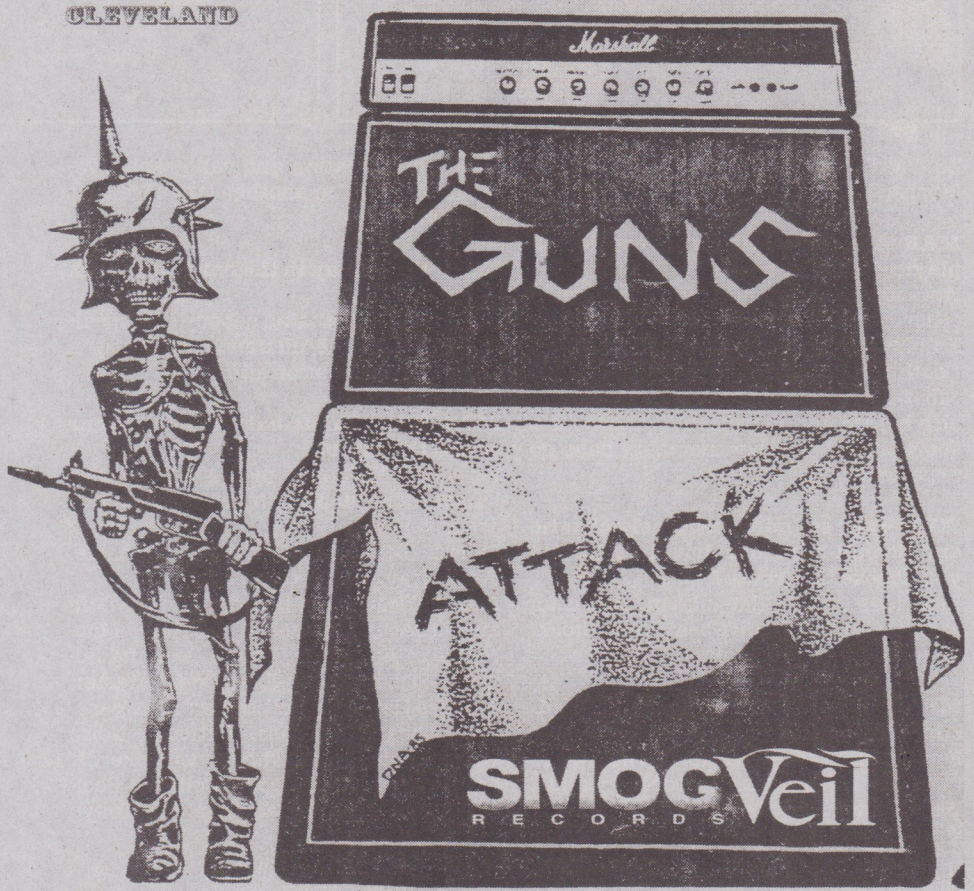

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Sing Sing ...

Ferocious X is a real Japanese powerhouse. Taking the Swedish kang insanity and blowing it out beyond belief, the band has truly created their own, unique sound. I had the chance to interview Ferocious X with help from Kazu and translation from Junkichigai. Grab a seat and take a read. Loud Read Only!

Interview by Jeremy M. Photos provided by the band.

++++ Ferocious X

MRR: Okay, first things first, when and where did Ferocious X get together?
Ferocious X: We formed in 1999 in Osaka.

MRR: You have been around for a little while now, have you had a lot of lineup changes?
Ferocious X: Instantly the first vocalist quit after we formed. Our current vocalist Hanochi joined right after that and we recorded the demo tape. The first and second EP and stuff for Konton Va. It was hard to play at that time, because our drummers changed several times. AA was our original bassist, but switched to guitar after the original guitarist quit, and then 38 joined us on bass. Finally, ex-drummer Morrie came back and that is the current line-up. We recorded our new EP with these members. I think the current members are the best.

MRR: Who is currently in the band and who plays what?
Hanochi: Vocals
AA: Guitar
38: Bass
Morrie: Drums

MRR: Are any members of Ferocious X playing in other bands?
Ferocious X: Currently, nobody plays in other bands. However, a few years ago 38 played bass guitar as member of Death Dust Extractor and joined as a vocalist in Scene Death Terror (R.I.P.). He also helped out on bass in Zyanose for a short time. The other members have no experience.

MRR: Your sound is extremely chaotic and Scandi-hardcore driven. Why did you choose this route?
Ferocious X: We like playing a fusion sound with fast scandi-beats, like Stockholm's Mangel, and noise!

MRR: All songs are written in Swedish? Why is this?
Ferocious X: The reason is that we're inspired by Swedish hardcore bands. We're blown away by the cool essence of Swedish intonation and calligraphy. We wanted to sing in another language that wasn't English.

MRR: How many in the band can speak Swedish?
Ferocious X: Actually, nobody can speak it. We study the dictionary and use a computer translation site.

MRR: What bands have inspired your sound the most?
Ferocious X: Mostly mob 47! The other bands we're inspired by or that we love are as follows:
Morrie: Shitlickers, Restored, Deathside, Tetsu-aray, Corrupted.
AA: No Security, Absurd, Crudity, Defiance (Japan), Carnage (Japan), Macrophage, Acid, Dez, Effigy, Deciving Society, Sacrilege, English Dogs, Master, Witches Hammer, Bolt thrower, Carcass.
38: Chaos UK, Crass, Extreme Noise Terror, Doom, Sore Throat, as I like UK hardcore bands; Frigora, Collapse Society, Abraham Cross, as I like '90s Tokyo

crusties. I also like my hometown (Tsuyama City) bands such as Disturd, Death Dust Extractor, Who Am I, Minority and Xpose.
Hanochi: Gloom, early Crow, Kirous, Rabia (Japan), Massacre 68, Xenofobia, Death Strike, Silencer, Beherit, Incapacitants, Revolution X, Underage, 7 Minutes of Nausea.

MRR: How did the earthquakes of 2011 affect your lives?
Ferocious X: Before the big earthquake, the Japanese government handed over responsibility for over 50 nuclear electric plants in Japan. They said this would improve safety, but they were trying to cheat both locals and others around the country.

Then the big earthquake in March 2011 happened, which caused the worst nuclear accident since Chernobyl. Despite that, the government still refuses to give truthful information to the people. Instead they used propaganda, rolling blackouts and the corporate mass media to help make more profits. The government ignored thermal and hydraulic generators as power sources and instead concentrated on increasing the number of nuclear power plants. They also try to decontaminate nuclear polluted, radioactive rubble by running in through the ocean, which only expands the damage. There are also nuclear molecules, such as plutonium, in the air all over Japan, especially the area surrounding Fukushima.

The government published a statement saying they were almost finished cleaning up after the nuclear accident. What a stupid idea! Nobody believes their cheap tricks. According to information from the Chernobyl incident, it will take more than 30 years to fully deal with the problem. The real nuclear pollution damage is only just beginning! Of course our daily lives have been changed by the situation. The reality is that everyday we really have to think about the hazards and consequences of handling everyday items that have actual radioactive pollution inside, like eating something with nuclear pollution.

MRR: Do you think the Japanese government did all they could to prevent the tragedies following the quakes?
Ferocious X: As said in the last question, the Japanese government has been terrible with the situation. They are just thinking about making profits, not about the lives of human beings. They are just hiding the truth and passing the buck around. It's insane that they would try and restart the nuclear plants again.

MRR: You guys have released three 7" EPs, any plans for a full length?
Ferocious X: We have no idea, but we'll record it when we'll make enough songs.

MRR: Have you done much touring?
Ferocious X: We don't try to tour a lot. We try to stay active on our own pace because we need to take care of our jobs and families. We play the gigs once or twice a month.

MRR: If there was a chance to come to the States, would the band we able to do so?
Ferocious X: We really want to go! But it's impossible in our current situation.

MRR: How is the punk scene in Osaka today?
Ferocious X: There are Tilltro, Amala, Abstrakt, and Assembrage. Also, there are so many active bands in Osaka, such as Framtid, Zyanose, Lastsentence, Organism, Warhead, Nightmare. We get a lot of great inspiration from these bands. Poikkeus will be restarted again and we are really looking forward to their coming back.

MRR: Do you guys share a practice studio with other bands? Is it hard for all of you to get together and rehearse?
Ferocious X: Maybe you know this, but we use the home garage as a practice studio for the band. Therefore, we don't need to share a studio because we book the studio by ourselves. It's not hard for us to practice because where we live is very close to where we practice, which makes it easy to get together.

MRR: What bands do you think people should know about who may not get much recognition?
Ferocious X: Some bands that are not famous but still pretty cool are bands like Humpty Dumpty, Vektor, the Futures, Technocracy, Fortitude and Axewield. There are also some cool bands we played with last time like Jabara and Royalty Beginners.

MRR: I'm sure you have all heard of the "Occupy Movement." What, if any, are your thoughts and do you feel that the people's actions are having a positive impact?
Ferocious X: It's same situation in Japan. The unequal society is so brutal. All politicians want is safety on their terms and to make themselves rich. The riots might happen here, the same as they are in America.

MRR: How do you feel about punk as a whole in the 21st century?
Ferocious X: We watch news from all over the world and it's all the same, there are so many miserable things and I want to see them stop. There is no belief in the government, especially after the nuclear accident. It's important we punks stay as active as possible or we're just the victims. And if you're a punk you need to see things beyond the internet in your room. Go out and live, go to shows, feel the atmosphere of the front line directly.

MRR: Thanks for doing this interview; please give us any last words.
Ferocious X: We made a lot of claims, but we should just enjoy our lives in these terrible situations. We're glad if you enjoy our stuff and the shows!

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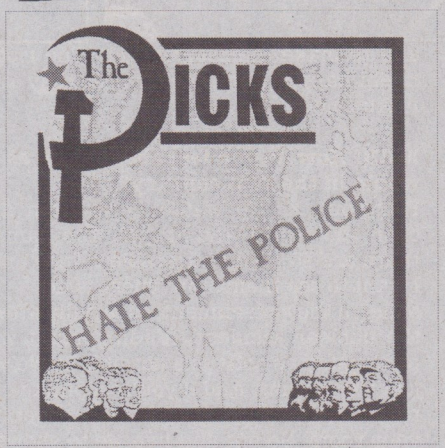

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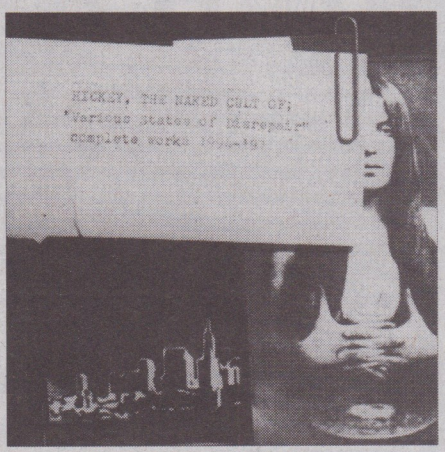

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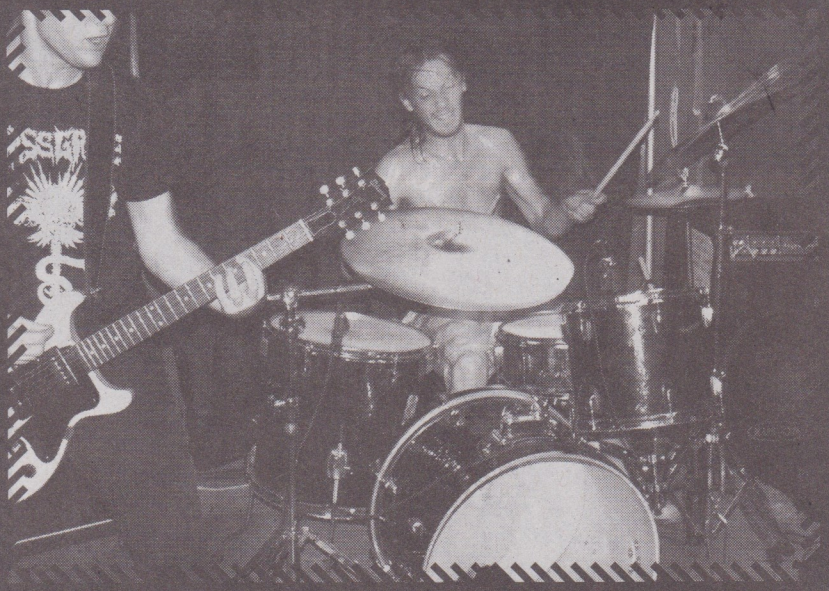
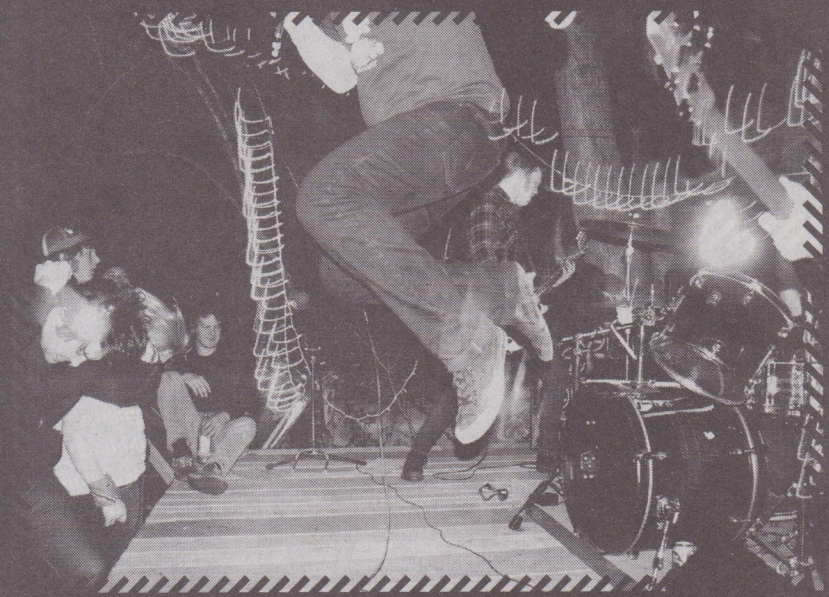
I found out about Stripmines through a newsletter from Sorry State records, which promoted the release of Sympathy Rations *EP along with some other stuff. I decided to get a hold of some copies of it for my distro and even though I hadn't heard a single song yet, there was something about them that intrigued me. When the aforementioned EP arrived and started spinning at the turntable, I immediately realized that Stripmines deserve a place in the pantheon of hardcore bands! It's the raw execution, the darkness and intensity of the music, along with the bleak lyrics that come straight from the heart that made me wanna dig more into Stripmines, and an interview only seemed as a logical outcome of my curiosity. The following interview was conducted one month before their first full length entitled* Crimes Of Dispassion *was launched and in my humble opinion, it captures the band at its very best, both music and lyric-wise. Enough with the compliments, read what they have to say and if you like what they do, show some love by stage-diving head-first at their shows... or just buy some merch if you're the "safe punk" decorating the back corner of the venue while these guys tear the whole building apart!*
Interview by Bak Scullcrasher. Photos by Will Butler.

MRR: Hi and welcome! Before we start this interview can you introduce yourselves?
Alex: My name is Alex and I play bass.
Jeff: I play guitar.
Ira: Drums.
Matt: I yell at people and now I'm tired and I'm going to bed, see ya.

MRR: So, when did Stripmines start and how did you come up with the band name? What does it mean, by the way?
Jeff: I approached Ira, asked him to play some music with me, while he was playing with a band called Thieves.
Ira: I have no life and I just do hardcore crap all the time. We both liked Swedish hardcore and we played in my disgusting basement for a few months. It was gross. One time, the washer machine overflowed in the middle of practice and we had to sweep water away from our equipment. That was fun.
Alex: Matt sucked at bass, so I took over. My boring high school life wasn't enough to satisfy my needs. We asked Matt to try vocals and he ruled at it.
Jeff: Matt and I were trying to come up with a name that no one could draw any positive meaning from. I know when I personally think of a stripmine, all that comes to mind is an image of a desecrated, barren wasteland, which results purely from destruction.

MRR: I've read a lot of reviews that describe your music as a mix of Totalitär and Wasted Time; is that description accurate enough? How would you describe it to someone who has never heard Stripmines before?
Jeff: I don't think this description is too far off base. There have been some descriptions of our band that I don't agree with at all. I think it's only natural for people writing reviews to compare you to other bands. We are all fans of Totalitär and they're one of my favorite bands. Wasted Time is our peer and a great band as well. That being said, I don't think that these comparisons necessarily encompass all aspects of Stripmines. Where I do think this description relates to, is how I would describe Stripmines' music: that we sort of take the influence of Swedish "D-beat" type bands, but deliver it with a much more straight-forward, intense approach, reminiscent of American hardcore.
Ira: I think the thing that we have in common with those bands isn't actually just the musical style, but more so the fact that we are genuinely pissed when writing this music. That probably makes it comparable.
Alex: To the more "experienced" hardcore goer, that might serve as a good starting ground. I guess for someone who has never heard those bands, a more accurate description would be "*complete and total wrecking ball.*" But we like the style of Totalitär and Wasted Time alike, so it's a fairly nice complement.





MRR: The *Sympathy Rations* EP was released on Sorry State records, a label that has released lots of great hardcore bands over the last few years; do you care to tell us how this collaboration came up?

Alex: Well Daniel Lupton, who runs Sorry State records, has always been into hardcore and in many hardcore bands. His first hardcore band Cross Laws had many releases via Sorry State, and then after the lead vocalist/bass player Dennis moved away for some years to join the Peace Corps, Daniel started the band Devour with Matt Lavallee, also a member of Cross Laws. So obviously there is a localized theme of hardcore rooted in Sorry State records. I'm just assuming Matt was interested in doing another band. When he was asked to join the band Jeff and Ira were planning on doing, he agreed to do bass. Seeing that I'm such a great bass player and all, Matt was forced to move to vocal duties. It just seems Daniel has a great sense of the musical style and overall appreciation for the music.

Jeff: Well Sorry State is actually fairly local to the area we all live in. Still though, Daniel has put out great records by bands from many different countries, so I'm still extremely appreciative that he put out our record.

MRR: You just finished recording for your debut LP, share some info about its release, which label(s) etc.

Ira: We just finished it and got the test presses. We recorded it in the basement of this guy's house. I'll say that I was extra pissed off that week. I broke two crash cymbals, one hi-hat cymbal and a kick pedal during the recording of this record.

Jeff: The LP is going to be called *Crimes of Dispassion* and Sorry State is releasing it again.

Alex: It'll be out March 2012. We think it's a lot better than the EP and I'm very excited.

MRR: I sense a dose of darkness (for lack of a better word) in both the music and the lyrics, especially in the song "Aneurysms." What's this song about and which topics work as influence for writing lyrics?

Ira: Colorless disdain and paranoid future.

Alex: The lyrics should be taken seriously and I feel like that's the attitude of the band, but that doesn't represent how we are as people.

Ira: More of a vent than a lifestyle, I'd say.

MRR: What are your thoughts about the political/economical mess the world is in? Do you believe that there's a chance for things to get better?

Jeff: I don't think Stripmines has an inherent political message per se, but I think just about anyone, regardless of political affiliation, can recognize problems in the world. To me, it's as if the world, and particularly America, is scaling itself back socially, where we are romanticizing an era of profitability and stability, but meanwhile our economy is collapsing. I'm sure that both lyrically and musically, Stripmines comes off as being negative or pessimistic, but for me, playing in Stripmines is an opportunity to lash out at this negativity in a positive way.

Ira: Matt and I used to discuss conspiracy topics frequently. My politics are simple, vote for the guy who is less likely to enslave or put us all to death. But then again, our vote doesn't count. Fuck hope.

Alex: It doesn't get better, it doesn't get worse.

STRIPMINES
STRIPMINES
STRIPMINES

MRR: Tell us a bit about the place you live, are there any interesting things going on? Feel free to promote any of your friends' bands/zines/ record stores etc.

Ira: I will be the first to tell you that the awesome-as-fuck thing in this area is hardcore. I also like the grocery store and a new record store opened up! Call it tunnel-vision, but hardcore is my primary hobby and I'm never going to stop. There are so many great bands coming out. Alex sings in a new band called Abuse and I'm nuts about that fucking tape. I joined a band called Mad Dog and we'll be recording another demo soon with me playing drums. Double Negative had a line-up change and yet they still keep me frequently excited. Pure Scum, Lung Matter, Last Words, Old Painless and Priapus are all bands to definitely keep an eye out for.

Jeff: Though it may not be the biggest scene in the world, I really love Raleigh and am proud that we're from here. There aren't a ton of bands and the shows aren't always packed with people, but I think the scene is really diverse and vibrant and those who are into it are really passionate about it. Since I end up dubbing the tapes for all these new bands coming out anyway, I decided to start a demo tape label. It's called DEMOlish, and I'm trying to exclusively put out new material from new bands.

MRR: How about touring? Do you have any plans laid out? Is there a chance we could see you guys live in Europe sometime in the future?

Jeff: We are touring this coming summer in mid-July.

Ira: With Raw Nerves from Portland.

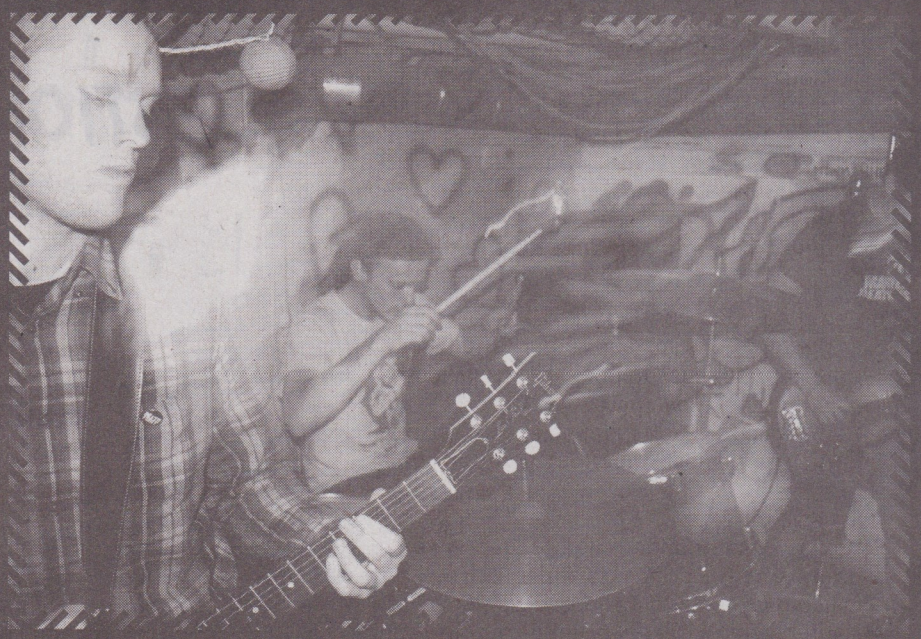
Alex: As much as I would love to tour in Europe in the near future, it might be a while.

MRR: I'm out of questions and I guess you already got bored with me so...thanks a lot for the interview and I wish all the best for Stripmines! If you want to add anything now's the time. Cheers and take care!

Jeff: No way man, I didn't get bored. Thank you so much for taking the time to put this interview together for us!

Alex: I appreciate your time and patience.

Ira: Star Wars Ep. I: The Phantom Menace is fucking awful, yet the reviews of that are amazing. I would like to hear some Greek hardcore.



I don't hope,
I don't care,
I give up on this despair.

—"Aneurysms"

STRIPMINES STRIPMINES STRIPMINES
STRIPMINES STRIPMINES STRIPMINES

THE MRR QUESTIONNAIRE!

(MB) Mariam Bastani
(BB) Brace Belden
(MC) Mitch Cardwell
(AE) Amelia Eakins
(GG) Gemma Greenhill
(GH) Greg Harvester
(KS) Ken Sanderson
(TG) Tony Gunnarsson
(CR) Craigums
(FH) Felix Havoc
(RJ) Rich Jackobs
(AR) Alex Ratcharge
(BG) Bob Goldie
(CS) Cissie Scurlock
(SS) Steve Spinali
(VV) Viktor Vargyai
(CB) Chuck Barrels
(DG) Dan Gudgel
(KR) Keith Riley
(LW) Logan Worrell
(RM) Ryan Murphy
(LC) Laura Camerato

by Lydiya

FAVORITE FEATURE?

Tim's State Children Flexi review in MRR #31, December 1985 (TG)

The pages and pages of classifieds. Now enjoys pictures. (CH)

The Scumpit and Pioneers of Punk feature(FH)

DOES PUNK SUCK? Still wondering since #13, April—May 1984 (KS)

"What happened to music zines?" from issue #240, the Tragedy interview just after 9/11. (AR)

Columns, the letter exchange around the controversy created by the comic that depicted stereotypes in the Tenderloin. (BG)

Scene reports from the early issue, they were thorough and exciting! (CS)

The interview with Hickey from 1997 or so. The first "Punks Over 30" issue, made me realize it would be OK to be "old" and still remain punk. (GH)

Shane White's record reviews. I still laugh about many of them (find his review of BIG MIDNIGHT, pure gold!). Shane had a truly excellent ear and I agreed with his take almost every time. (MC)

Record reviews are the heart of the mag. The book reviews are always interesting. (SS)

The old (late '80s) MRR Scumpit articles were essential to my young brain. (CB)

The Hungary scene report, Carburetor Dung interview, Ultimo Resorte, comics issue, "Punks over 30" issue, letter exchanges throughout the years with punks of color. (MB)

Letter exchange: The desecrated corpse of Hellshock vs. Andrew Underwood in Issue 349! (DG)

The Warkrime interview, July 2007. They were definitely the Bay Area band that everyone either loved or hated, at the time. (KR)

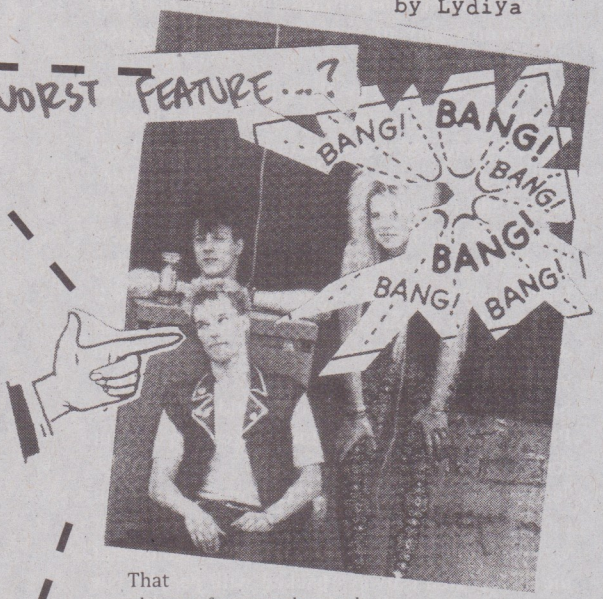
Ultimo Resorte interview! (AE)

Scene reports. Letters section.

The Raymond Pettibone interview was very well done and a nice change of pace for the magazine. Martin Sprouse reflecting on his time with Tim Yo and MRR, the Really Red interviews (both of them), the history of SF's Deaf Club, The Fix, The Spits were fun and any interview beyond "we play, we're on tour". (RM)

I used to like the scene reports and the classified were really cool for exchanging things like zines, knowing there were other weirdo's out there helped for sure. (RJ)

WORST FEATURE...?



That column a few months ago by someone who felt the need to start a fight with Ian MacKaye for something he sang back in 1981. (TG)

G.G. Allin Coverage (KS)

The classifieds after the internet age tookover. (CS)

The poor quality of so many of the recent interviews has me asking myself this question very frequently. People submitting interviews should strive to capture an interesting, illuminating and provocative discussion (MC)

What's the scoop (AR)

George Tabb's column, every effing month. (DG)

I got sick of reading about Scion after a while... (KR)

FAVOURITE COLUMNIST?

Al Quint (AR)
Al Quint (FH)
Me (TG)
Mantooth (RM)
Brace Belden, Logan (AE)
Roehrs obviously (LW)
Mariam Bastani, Osa Atoe (KR)
Bryony (DG)
Mykel Board (SS)
Rev Nord, Dr. Dante,
Icki (MC)
Scott Soriano (CB)
Layla Gibbon (VV)
Mykel Board,
Ted Rall,
Felix von Havoc,
Brace Belden(BG)

FAVOURITE SHITWORKER TASK?

new issue day

layouts

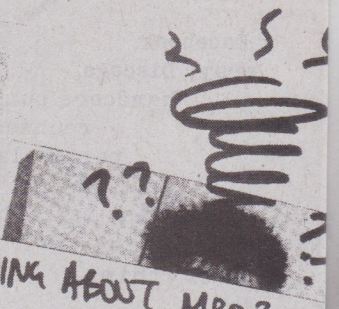
staying home on a Friday night to finish my column

Check maximumrocknroll.com for the uncut version!

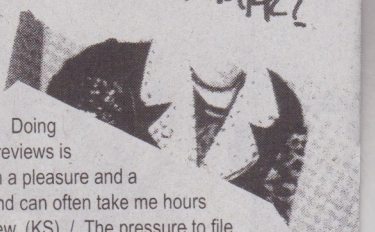
WHAT WOULD YOU CHANGE ABOUT MRR?

I feel that there is a huge focus on hardcore that eclipses other genres of punk. More noise, more freaks, more southern punk and more queers. (GH)
I'd like to see more Scumpit-inspired articles. Hell, more music nerd stuff in general. I feel like MRR is less about music now than it ever has been.(MC)
Cut down the amount of columns by half. (SS)
Have comet gain records! (VV)
We are broke. I don't mean MRR should be a rich ass entity, but if we had enough money to keep up the archive and kick down to the shitworkers for their travel expenses, it would be great. (MB)
Put it in a bigger house with more shelves!.
I want my back paychecks. (LW)
Get off the internet and get punk! (AE)

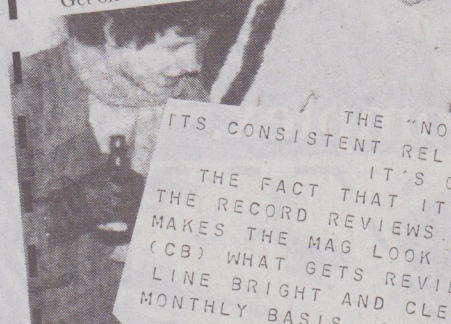
Make MRR upfront an anarchist, antiwar and underground DIY music publication. (TG)
As if anyone could change this... (CH)
Uh, boost the circulation back to 1980s levels? (FH)
It should never be too afraid to break with the past as to not bury the future, It always evolved and changed and always should. 9KS)
Have a color/ glossy cover AND tons more comics.
Better quality paper for the covers at least. Weeding out some of the crappy records that are filling the shelves (a very controversial and subjective dilemma, of course). Content—wise I would have more columns (and maybe allow some columnists to submit every other month so they don't feel pressured to submit a shit piece just to hit the deadline). (BG)
More art. (RJ)



LEAST FAVORITE THING ABOUT MRR?

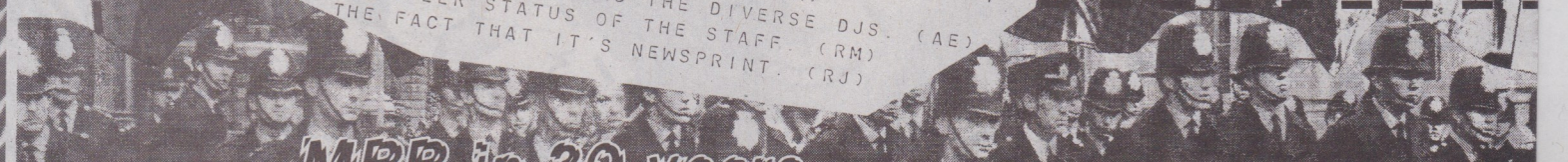


Doing reviews is both a pleasure and a chore and can often take me hours to write one review. (KS) / The pressure to file records that others were too lazy to put away themselves. The LPs in general are intimidating because that hall is dark and the shelves are tight (BG) / Maintaining the record collection database. While I'm totally amazed and inspired by it, I used to fucking hate sitting there entering all the details. Especially the grind comps! (MC) Not airing our radio show (VV) What's the Scoop? I hate that shit. (CB) / I hate that someone stole and now MRR HQ cant host as many bands as it once could The first time I got to crash there was one of the coolest nights of my life . I hate that it cost as much as it does. Most of all I hate that its in California. (LW) I'm a really bad green taper. (AE) / Deadlines. Green taping sucks too, filing records (RM) / Feeling like the mag was trying to "define the rules" spoiled it for so many, the self-righteous, biased ideas turned many off. It has changed dramatically over the years since. (RJ)



THE "NO MAJOR LABELS" RULE. (AR)
ITS CONSISTENT RELIABILITY IN ITS RELEASE SCHEDULE ARE IT'S GREATEST STRENGTH. (KS)
THE FACT THAT IT'S MONTHLY AND ON NEWSPRINT. (MC)
THE RECORD REVIEWS. (SS) GET RID OF WHAT'S THE SCOOP!
MAKES THE MAG LOOK LIKE A COMMUNITY COLLEGE NEWSPAPER.
(CB) WHAT GETS REVIEWED, WHAT GETS LEFT OUT. KEEP THAT
LINE BRIGHT AND CLEAR. (DG) THAT'S IT'S RELEASED ON A
MONTHLY BASIS, ON PAPER, WORLDWIDE, AND THAT IT'S 100%
RUN BY CONTRIBUTORS AND VOLUNTEERS.
HARDEST QUESTION EVER. (DW)
THE WEEKLY RADIO SHOW AND THE DIVERSE DJS. (AE)
VOLUNTEER STATUS OF THE STAFF. (RM)
THE FACT THAT IT'S NEWSPRINT. (RJ)

WHAT WOULD YOU NEVER CHANGE ABOUT MRR?



MRR in 30 years from now?

If we're still around in 30 years, that's the question! (TG)
"MRRz Not Dead": E-tattoo on Robert Collins cybernetic brain implant. (CH)
Stacked up next to the toilet in the bathroom. (FH)
Either pixilated into microscopic hard-drives in Personal computing wristwatches to be read on a projected holoscreen, or alternately tattered old issues will be pulled out of destroyed houses and libraries and burned as fuel to cook rats in the apocalypse. (KS)
Either dead or online. (AR)
Being read in a space ship, as the remainder of the human race flees the world they destroyed for short-sighted profit. (BG)
It will be edited by the digital ghost of Tim Yo. No one will live in the house anymore and it will be sealed off as a tomb for all the punk records... Since no one will make records anymore. (GH)
Oakland. (MC)
Most likely in the ocean... (CB)
It's the end of the world this year, man. What does it matter when we are all gonna be dust next year? (MB)
I think print media will make a comeback just like vinyl did, or not in which case we're all fucked. (LW)
Banned by a totalitarian dictatorship. (AE)
In my mailbox. (Up tha punx!) (RM)

WHAT DO YOU THINK TIM YO WOULD HATE ABOUT TODAY?

Facebook, eBay, Discogs, hardcore punk reunions, particularly anarchopunk band reunions, instant sellout limited record releases, webstores

Everything.

The crust and garage records in the collection, de-politization of US punk, Scion AV, Kickstarter and the eight dollar 7".

That people had the audacity to steal records from the MRR record collection when he was dying and after his death.

He'd find something to complain about - and try to fix.

That people still don't believe punk is dead.

The commercialization of punk

Impossible, he was too complex.

TIM YO IN A FEW WORDS..

Ruthless while playing Risk

Loud laughing at Epicenter Zone.

3 WORDS THAT DESCRIBE MRR

Reliability, determination, morality

Political. Fun. Impoverished.

Up the Punx!

Punk as Fuck

Punk. Uncompromising. Inspiring.

Reliable toilet reading.

uncompromising. tireless. damaged

MRR NEVER DIE

Labour of Looooooove

Did It Ourselves.

mind opening, close minded, enduring Crucial

Independant. Stubborn. Controversial.

Step off society

80% said they would continue buying the print version, even if the mag went digital

Ratcharge
Distort
Knarkblaskan
Levande Begravd
Jävel Mag
Västgöta-Bladet
The Captain's Log
Battle Bridge
Hailing Frequencies
Ugly Things
Razorcake
Human Being
Lawnmower
Negative Guest List (RIP)
Cometbus
Antipatia
Mountza
Nuts
Scam
Trust
Absolutely Zippo
No Gods No Mattress
More Noize
Accept the Darkness
Equalizing Distort
Shotgun Seamstress
Toinen Vaihtoehto
Short Fast and Loud
Doris

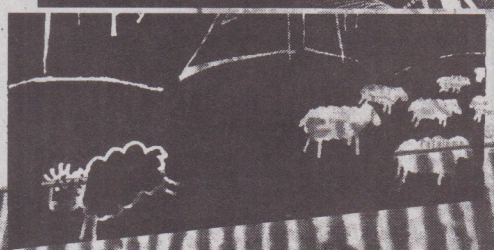
DO YOU HAVE A NORMAL JOB!?

I do photocopies and other bullshit. It doesn't even compare; punk is real life, "normal jobs" are hell. (AR)

Teacher (sociology and history). I feel like I can subtly influence more people this way than screaming "fuck the system" (BG)

Throughout my time at MRR, I've worked at a steamship company, a record distributor and in an IT department. All pale in comparison to reviewing punk 45s. (SS)

Normal? Job? (VV)



Waiting at the front door (CH)

Large oversized white chess horse in the courtyard. (KS)

The part outside where it's OK to smoke (AR)

The openness of the kitchen area (BG)

The three light switches in the shitworker bathroom. Will I get light, heat or extractor fan? I never know... (GG)

The door-stopper in the shiter. The heat-fan in the shiter. The patio and accompanying boner ashtray. The record collection is OK too... (MC)

The dark, spooky corner where all the records are. (CB)

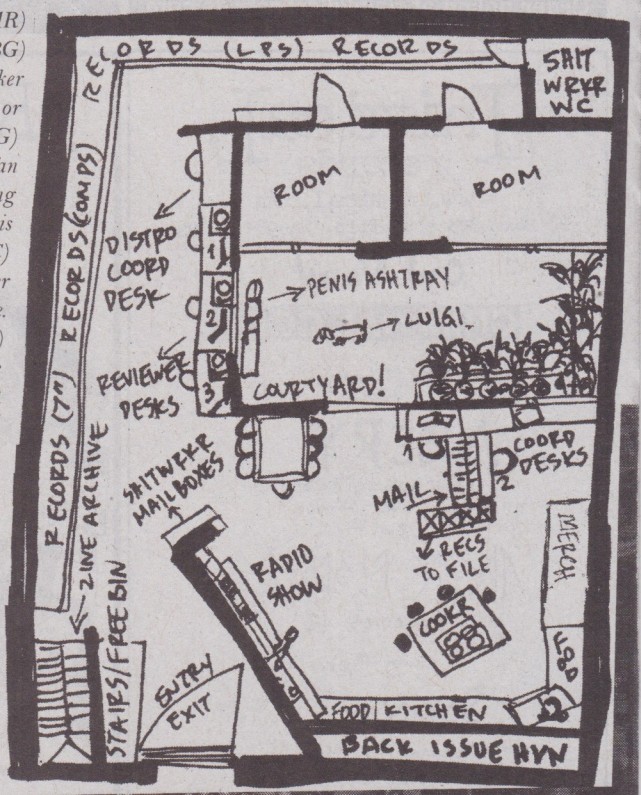
The courtyard, because that's where we BBR and party. And Luigi the wiener dog. (MB)

The people in it. When the house is empty, the garden courtyard. (DG)

Record collection and the free bin! (RM)

The record wall (with the MRR mag covers) is impressive, to see how many people have done it, it's radical! (RJ)

FAVOURITE PART OF THE COMPOUND?



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SUFFERING MIND - Debut LP
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SxFxN - Itching EP
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CHARM/UG MAN-Split LP:Tokyo thrashcore
CRUCIAL SECTION/HIT ME BACK-EP:Int'l HC
KUNGFU RICK - Disco 2xCD:Insane grind/HC
IRON LUNG/SHANK LP/CD-Audio Brutality
BREAKFAST 2nd LP:Tokyo skate-thrash
SECOND OPINION - CD High Energy thrash
BARBARIC THRASH CD COMPS:Euro,CaliComps
CRUCIAL SECTION-LP: 80s RIPCORD-thrash
SHANK-LP/CD: 1000mph power violence
MACHINEGUN ROMANTICS-CD: TX fastcore
QUILL/I DONT CARE-Split CD:Tokyo thrash
APARTMENT 213-CD:Clevo power violence
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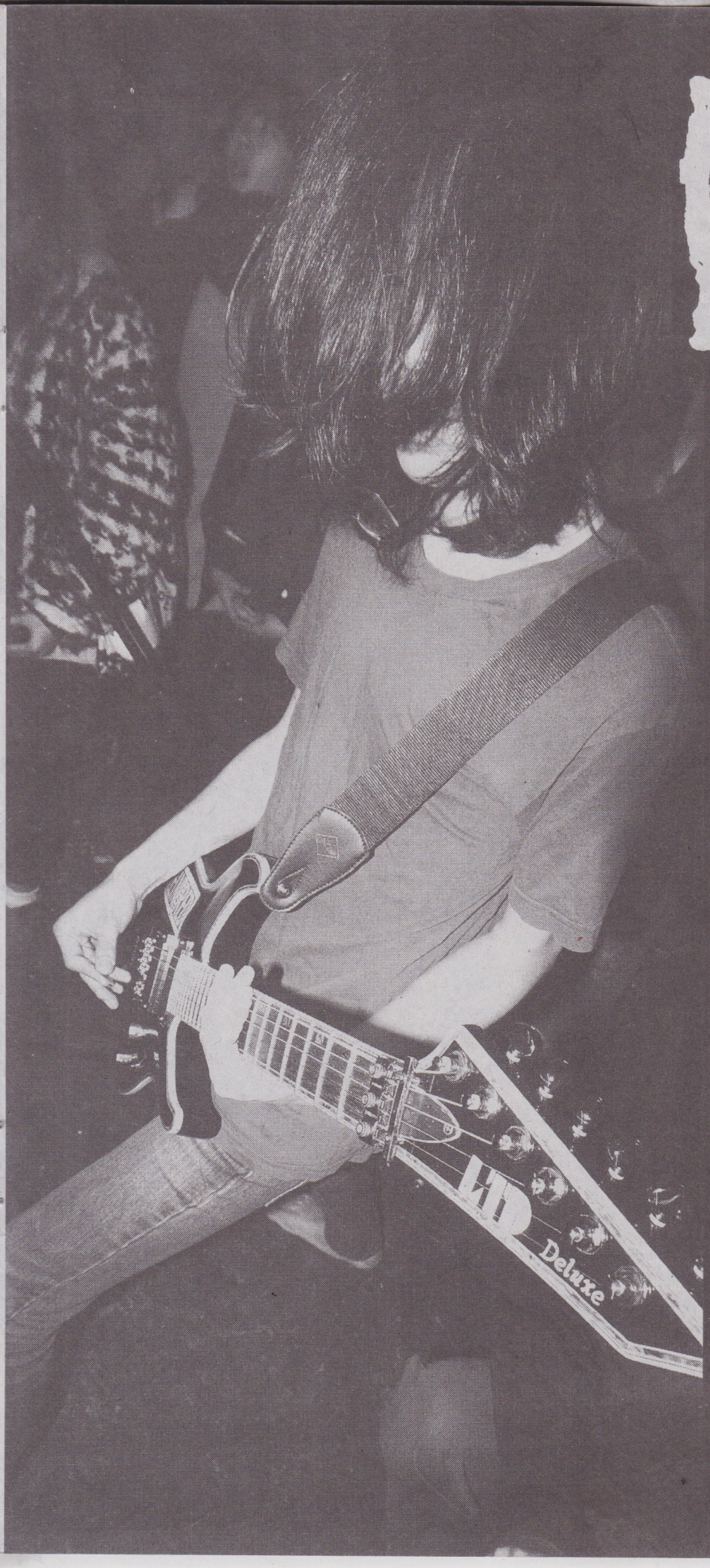


BANRAN

Banran is a new fastcore band from Seoul, South Korea that has been tearing it the past few years, playing gigs with bands like Fy Fan and System Fucker. They are heavily influenced by Dropdead but have their own sound, that takes cues from Japanese hardcore bands such as Gauze or possibly Assfort with a little extra noise on the guitars. Upon first listen, their 7" Stop Kor *is a great, aggressive hardcore punk record—and once you pull out the lyric sheet you realize it's also a blazing sarcastic criticism towards the Korean sex industry, nationalism and violence. I met Yongjoon in Dallas, Texas last year where he gave me their 7" and was kind enough to do this interview.*
Interview by Wesley Samples, photography by Juyoung Lee.

MRR: Can you tell me a little bit about Banran? Who are the members and how did you start listening to punk music and decide to form a band?
Banran means "revolt" or "rebellion" in Korean. We have done Banran since March 2010. I [Yongjoon] sing, Hyundong plays guitar, Maeno plays bass and Hoonie plays drums. I had a band called Join the Circle that wanted to sound like Tear It Up, with Maeno, Hoonie and Victor (Join the Circle changed lots of members before we played with this lineup). But Victor had to leave the band for some reason; he had played guitar and we needed to take a break to do something new and much more fun stuff. I still absolutely love and listen to Tear It Up it's on top of my playlist, but Join the Circle could not reach them. We couldn't learn how to make songs more aggressive and catchy. We needed changes and we had to replace our guitarist, but I could not find anyone who wanted to play in our band, so I grabbed a guitar and wrote some new songs. At that time, I was really into bands like Dropdead, Infest, Gauze, the Stalin, Totalitär, Charles Bronson. So all Banran songs came out with that influence.

I moved to the capital of South Korea for college and found the club Skunk Hell where some street punk bands jam. Now Skunk Hell is gone, but I hung around and met people in there. It's like many people do—we listened the Casualties, Operation Ivy, Unseen, GBH and so on, a bunch of street punk stuff. I have met all of my Banran mates from there; I guess it's nothing more or less than them.

MRR: How long has Banran been a band? Have there been very many lineup changes?
We have been playing about two years. We started in March 2010 so we've not changed the lineup. Early on I played guitar and then we just wanted to replace guitar and were looking for someone. Hoonie really wanted

to put Hyundong (of the fast/thrashcore band Chadburger) on guitar, and we decided to go with Hyundong. We still think it was one of the band's best decisions. He is really, really, really smart.

MRR: What are the biggest influences of Banran?
Dropdead, Infest, Gauze and Totalitär are still my favorite bands. Banran is really influenced by the Stalin. That's why I wrote the song that is the title of our EP, *Stop Kor.*

MRR: What is the meaning of Banran and the message you try and make as a band?
As I said, Banran means "revolt" or "rebellion" in Korean. It's not only for government or some powerful master shits, but *everybody* where I'm from. I really wanted to destroy the total bullshit that Koreans take for granted.

When I was in my late teens, I had to go to school at 6:00 AM and only got back home at 12:00 AM. Can you believe this? Fucking 6:00 AM to 12:00 AM—not six hours, almost eighteen hours. If I broke that, I would be beaten up so fucking hard. The parents agree with it and there's no loophole. There was no communication either, I had to just follow the given instruction or be punished.
We called this type of violence 사랑의 매 ("punishment of love"—sounds like an S&M porn though). Women can't smoke on the street in public. Men must join the military. Military service in Korea is an obligation; usually men have to serve almost two years and have only one month's vacation outside their base. Social rank and status and level are the only goal of everybody's lives.

For one of my friends from college, the 20th birthday gift from her mom was plastic surgery. Over 70% of Korean males have their first sexual experience with a prostitute, and most people think it's just natural.
Racism. Oh, one day, my Korean boss at my job here in Texas told me in Korean "You gotta know Mexicans' 습성." 습성 ("seoup-sung") means "habit" in Korean, but we only use this word in reference to animals.

I already knew that Koreans really, really, really get pissed off like psychos when they feel their nationality is disparaged; I've also known that nationalism in Korea is such an ethical propriety. These ideas are still bothering me so hard. I really hate my life where I have grown up in this kind of background. I'd like to fuck that shit all up.

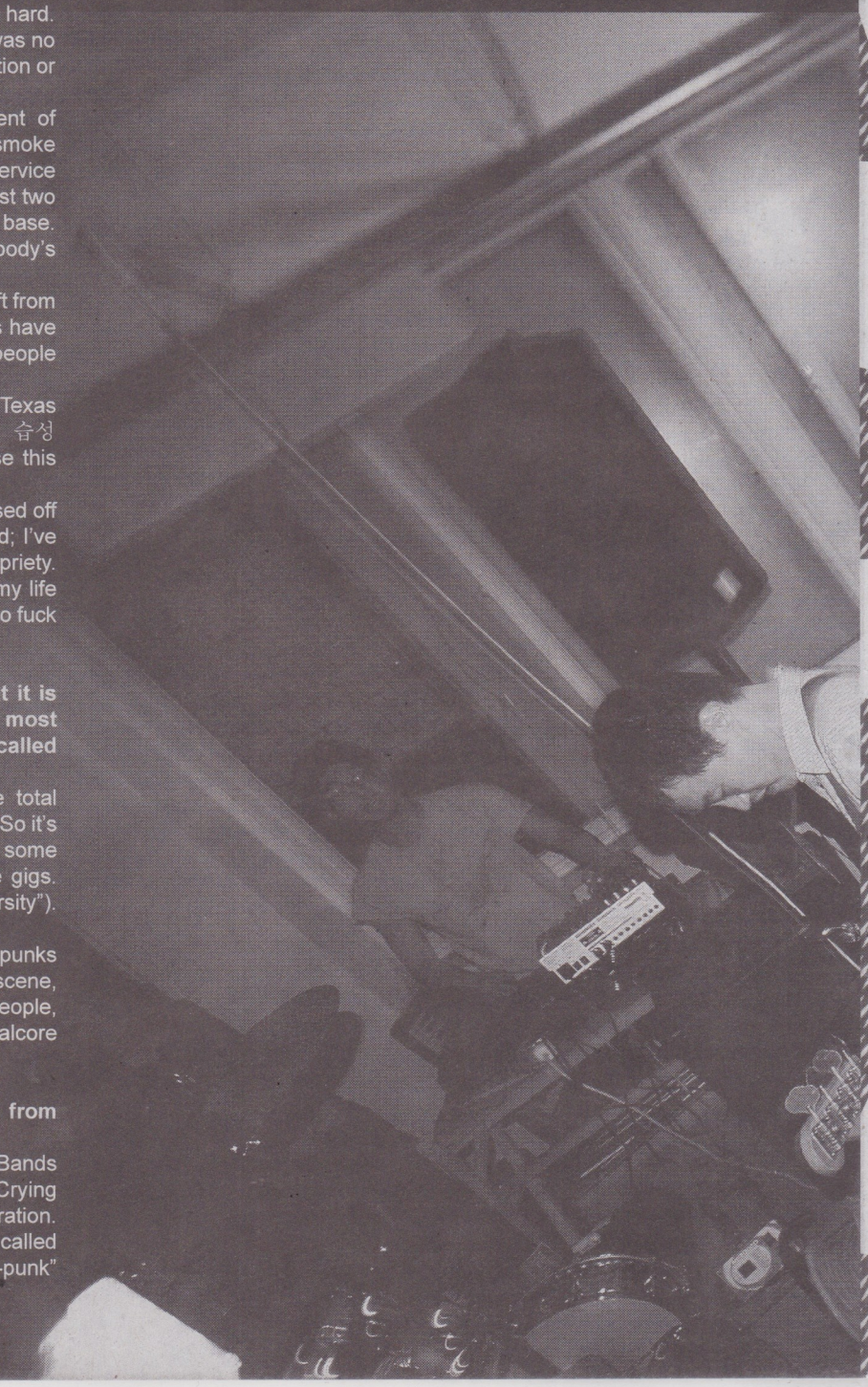
MRR: What is it like to live in South Korea and what it is like to be into punk and hardcore there? Is it true that most punk and hardcore exists in a small part of Seoul called Hongdae?
To me, being into punk and hardcore in Korea is the total opposite of what the typical Korean life is supposed to be. So it's almost true that most Korean punk is in Hongdae, though some other places like Busan and Chung-ju have done some gigs. Hongdae is short for Hongik Daehahgyo ("Hongik University"). It's a famous art school in Korea.

In Hongdae, there are many hipsters, artists, students, punks and so on. The punk scene in Korea, that Hongdae punk scene, is really small. When we play, there are usually 70-80 people, about 40% of them from overseas. We often play with metalcore bands or ska bands or even sugar pop groups.

MRR: Is there any history to Korean punk or bands from Seoul?
In the mid '90s, there was a club called Drug in Hongdae. Bands that played there were the first ever to play punk sounds—Crying Nut, No-Brain and so on, songs about the young generation. They were really influenced by a Japanese punk band called the Blue Hearts and they called themselves "Joseon-punk" (Joseon was the last dynasty in Korean history and the longest-ruling Confucian dynasty). Since the late '90s, bands on GMC Records have been playing heavy sounds. But they are really metal-influenced, so it's hard to call it "hardcore punk."

Samchung, Vasseline, the Geeks and so on: Early on, Samchung played sounds like '80s Japanese hardcore and early Agnostic Front with a right wing mentality—macho political shit. I still remember they used to cover the Gauze song "Distort Japan," re-named "Distort Korea" and mentioned propaganda that the Democratic Party in South Korea was Commie. I'm not sure if they are broken up or not; their sound of the last album was like Iron Maiden. Early Vasseline played nu-metal shit (at that time, everybody in Korea thought nu-metal was also hardcore). They play metalcore stuff now, I guess.

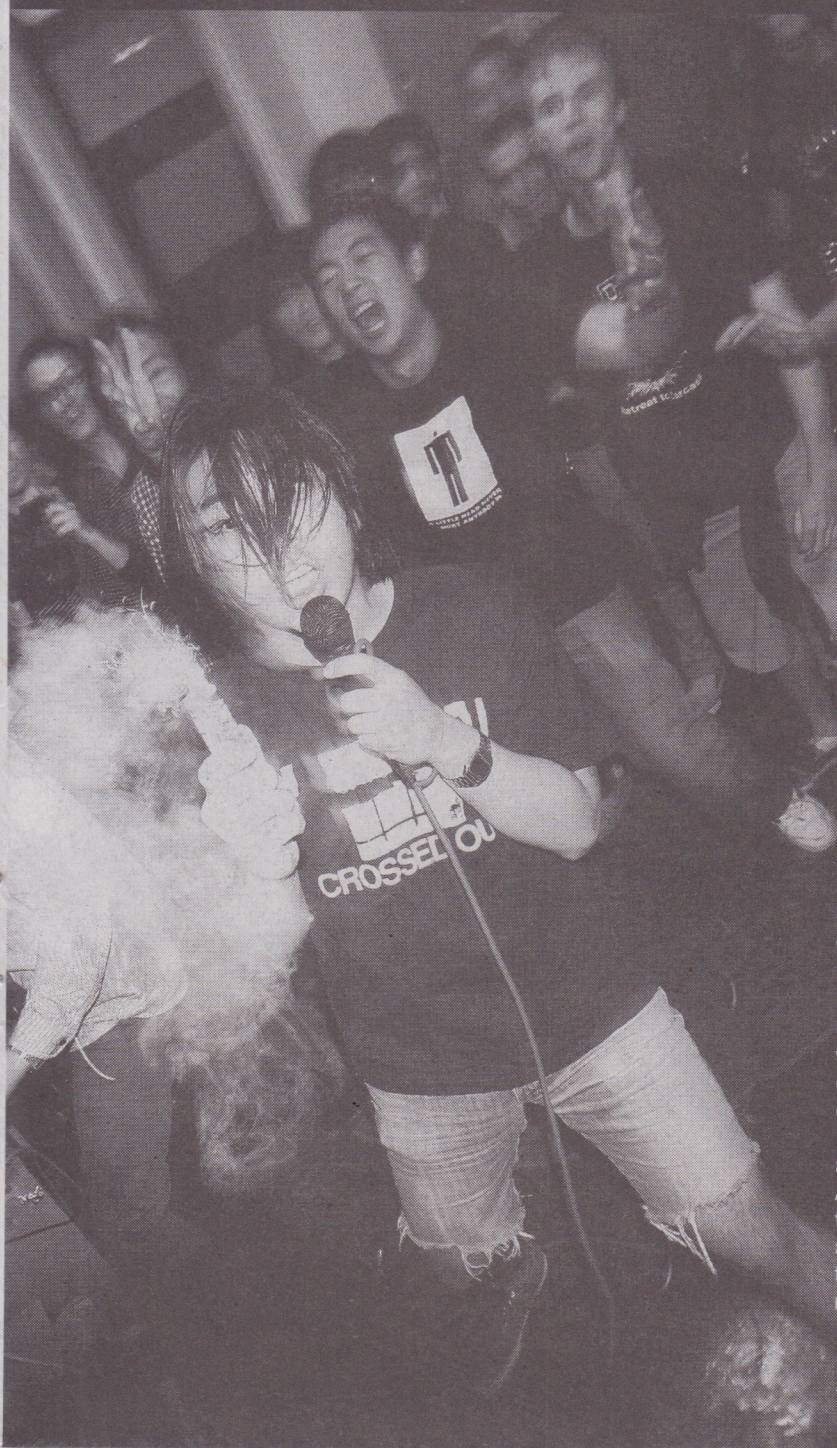
After Drug closed, the singer of the Rux ran the club Skunk Hell. There were a lot of bands playing street punk and pogo punk stuff—the Rux, the Couch, Suck Stuff, Spiky Brats and so on. In 2005, the Rux played on MBC (one of the major television networks) and a lot of Skunk Hell punks hung around on stage to show off. The singer of the Couch,



my favorite punk band in Korea, took his pants off right at the camera while it was broadcasting live. I was there and saw that shit. It was fucking hilarious. He was arrested and it became a really huge social issue in Korea. Normal people blamed punks so fucking hard. I guess some time after this, Skunk Hell closed.

The Geeks were the first hardcore punk band playing youth crew in Korea. They quit GMC Records; afterwards Kyusuck Hwang started Townhall Records with The Geeks guys. I guess this was 2003 or 2004. I used to play guitar in a band called Things We Say on Townhall. The Join the Circle EP was released on the label, too.

Around the mid- and late-2000s, some bands came out playing raw punk and hardcore: the Explode (crust), Bulgasari (two-piece powerviolence), Reanimator (Fuck on the Beach worshipping powerviolence), Vicious Nerds (comic hardcore punk), Chadburger (masked jumping fastcore), Find the Spot ('80s US, Negative Approach, early New York style) and so on. Recently, I have seen some other really good bands came out—Bamseom Pirates (rock'n'roll grindcore with a sarcastic blend), Christfuck (grindcore), Scumraid (noise D-beat).



MRR: I understand there are not many other punk bands there and even fewer who have pressed records—is this true?

GMC Records and Townhall Records are still running. But in Korea, there are no record labels for raw punk stuff, so when we recorded Banran we just decided to make some records by ourselves. When we released *Stop Kor* on CDR, we did everything for it ourselves: making and designing the cover and insert, printing them out, cutting with scissors, folding and gluing, packing and so on. Hanging out and making cover stuff at a really cheap coffee shop—it was really good times for us.

MRR: What are some things you like about Seoul? Things that you hate?

I like the transportation: bus, subway, taxi and some traditional stuff on the street. 24-hour booze, 24-hour food. Cheap cigarettes. 10MB-per-second download speed on the internet. The Han River (the river that runs across Seoul from the east side to the west side).

I hate horrible traffic, packed buses and subway, the shit smell at the summer season on the street. Tons of plastic surgery hospitals, tons of 24-hour prostitution, the small and narrow punk scene. The really fashionable-looking hipsters who listen to K-pop and have no idea about the Smiths, Joy Division or New Order. Impolite people who look like zombies. Bad-quality beer that tastes like metallic chemical shit. Melodramatic TV shows. World cup zombies who don't even care about the pro-soccer league in Korea. Calling themselves "radical" who cry while singing the national anthem.

MRR: Do you believe that Banran will inspire other people in Korea to write punk and hardcore music, or maybe you have already?

I was surprised that at least some Korean punks like us, because when I was about to start Banran, I thought everybody hated me. They might think I'm kinda psycho stupid asshole to make anti-Korean songs.

Once Strike Anywhere had a show in Korea and the promoter was looking for bands to play. One of my friends asked to put Banran on the show, but he denied us. He said, "Banran is anti-Korea and they will influence the foreign punk band about the bad side of Korea. If it works, they don't want to come back to Korea to tour again." Some guys in the hardcore scene in Korea told me "The seniors in the hardcore scene in Korea never let you do your band anymore." Actually, I really love to see this kinda moronic situation, because it can be the clue that I have written songs and lyrics for Banran.

MRR: There are some videos of an Attack SS, System Fucker and D-Clone gig in Seoul with Banran. I heard of Fy Fan gig in Seoul as well. How were these shows?

Both of the gigs were just awesome. I really could not believe we played raw punk gigs with them in Korea and both shows are really meaningful for us. The Attack SS, System Fucker and D-Clone gig was our first show with Hyundong after we had changed our name to Banran, and the Fy Fan show was our first with all new songs, not old Join the Circle songs. Fy Fan was crazy fucking tight as fuck. From the top to the end of their set I could not stop dancing.

The Attack SS, System Fucker and D-Clone show was awesome, too. I was really shocked about their noise sound. Attack SS really wanted to play first, even though they were invited to play from overseas. System Fucker was really energetic and aggressive. D-Clone was ultra noisy and tight; I still remember that they brought lot of guitar pedals at that show. They switched many times to make various noise sounds when they played.

But the promoter was asshole—after the show was done, they

were about to party and he blocked uninvited people at the door of the club and yelled at them. I was not there, so I can't judge it. He had told me "anti-white American punk" things many times. Even though they are punks, he might think white Americans are benefited. Accidentally, all the people blocked were white Americans. Since this happened, he has not organized any shows.

MRR: Do many foreign bands tour through the area? What are some of the bands you do gigs with usually?
The youth crew and mosh hardcore scene in Korea is kinda bigger than any other scene. They often organize the shows. We played a few of them. Bane and Ceremony came in 2010, I think. I heard that there was a Sick of It All show a few months ago and the ticket price was $50.

Darge from Japan toured few month ago, too. I heard that it was so fun. Banran really wanted to play that gig, but I'm still in Texas, so we couldn't make it. I think we still do not care about who we are playing with. I just hope that we could make gigs more fun with more raw punks, not only in Seoul but everywhere in Korea and overseas.

MRR: How hard is it to find venues for punk and hardcore gigs in your area? Do members of Banran book shows as well?
Actually, it is not hard to find venues for gigs at all. Around Hongdae there are many place to play shows—clubs and bars. Some of my friends run them. But there are not enough punk and hardcore bands to play. The Hongdae scene has some, but it's already old and boring. We need more new bands and zines and records to form a community.

We in Banran and our friends will make more gigs with bands from overseas and new bands in Korea, too. My friends are working on a tour for System Fucker from Japan. Crucial Section from Japan might come to Korea this December.

MRR: *Stop Kor* was a very good 7". It honestly surprised me; very noisy, raw fast hardcore punk. Were there demos before this, or tapes?
Thank you so much. Actually, *Stop Kor* is our first recording. 100 copies on tape were released by Bart Records in Alberta, Canada, run by my good friend Kevin Stebner. We also made a CDR version; it was 100 copies, too. We were supposed to make more CDRs before Way Back When/Even Worse Records in the Netherlands contacted me to release it as 7" vinyl.

MRR: Is the recording usually done live or not? Who normally helps with the recordings?
We recorded *Stop Kor* at Flat Fish Studio run by our friend Joo Hyun in Korea. He is really into blues and old rock'n'roll stuff. We just gave him the second Dropdead LP for a reference. We think it's such a good recording but actually we are not very satisfied with our recording, because nobody around us knew how to make the sound more noisy and aggressive and brutal.

Since we recorded *Stop Kor*, we realized that a using a 50-watt Marshall amp and jazz snare and recording only two tracks of guitar are not good enough to make the sound loud and noisy. Maybe it's not true, and we still don't know how to get what we want to.

MRR: Well, that's all for now. Thanks for the interview. Any last words?
Thank you Wes for contacting me to do this interview with you! I've been in Fort Worth, Texas for one year; I may go back to South Korea pretty soon. American punx rule!! I still have been learning tons of things from here. Appreciate!!

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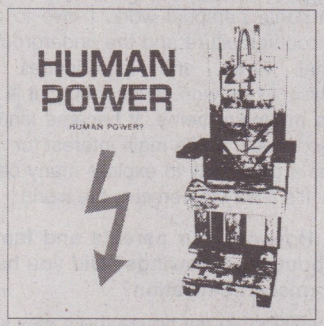

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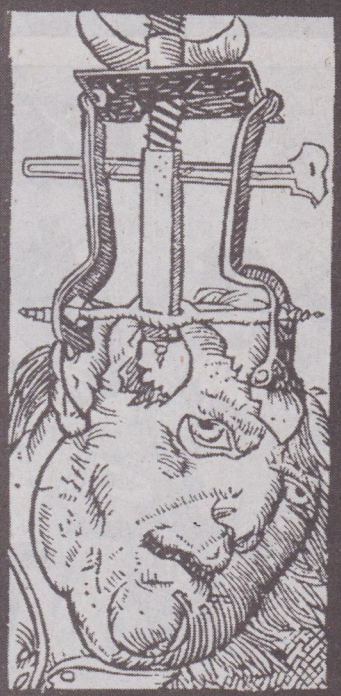

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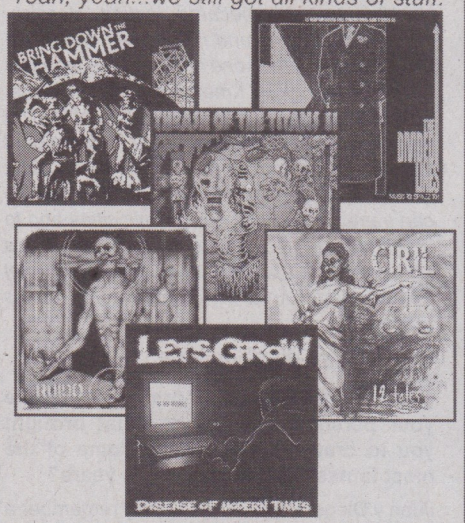

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Juan y Diëgo

Juan y Diëgo is one of Latin America's best-kept secrets. With paintings and drawings that keep everyone from Patagonia to the Rio Grande asking about who this amazing artist is. His drawings became instant classics, printed in fanzines and records all over Latin America, but still no one really knows who this snotty bike punk is. I met this wonderful artist on a tour with my band through Colombia. The next time we saw each other we became best friends. He taught me that anarchy and punk are tied to each other in everyday life, that we can travel on bikes in our chaotic cities and to hate/love everything! Here are some questions I did exclusively for Maximum Rocknroll *to let this wonderful artist be discovered by punks worldwide!*

Interview by Cabeza de Vaca

MRR: When did you start drawing? Give me your personal back-story. What brought you to drawing and making some of the most fantastic punk imagery in years?

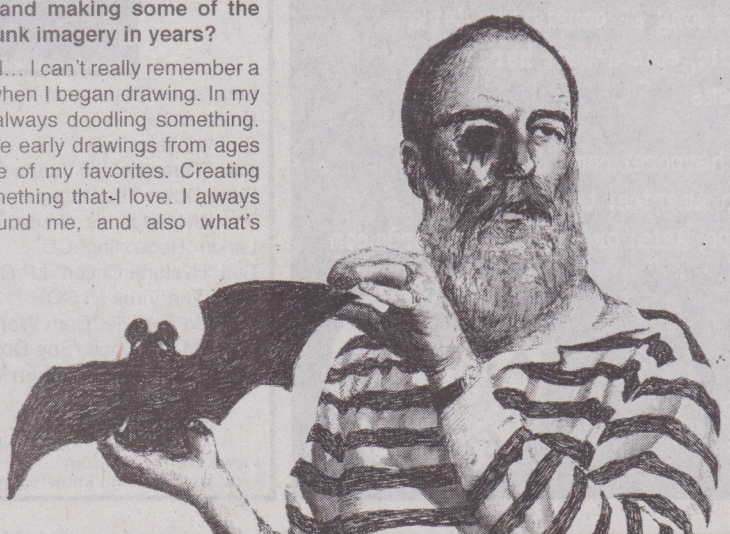
Juan y Diëgo: Well... I can't really remember a precise moment when I began drawing. In my memories I was always doodling something. I've even got some early drawings from ages six to eight, some of my favorites. Creating is part of me, something that I love. I always drew what's around me, and also what's inside. I just enjoy doing it and trying new things.

I began doing punk imagery in zines and in some personal work. I love to talk about counterculture and the underground, personal views and experiences on anarchism in my work, even though it is not always my main theme. It became kind of a personal seal and a main interest for me. Punk is a great way to explore many other things. It's a way to perceive the world.

MRR: How do your parents and family feel about your drawings? Did you have any formal art education?

Juan y Diëgo: In my house there was kind of a conflict at the beginning, not really because of the drawings, but because of my decisions, my lifestyle and the ideas about imposed reality, which are always present in my artwork. But then it began to change, at least at my parents' house. They are really open-minded and have changed a lot in many ways. Even though there is still some difficulty with some issues, they support me a lot in what I want for my life.

About art education, I never wanted to study. I just can't stand the student life—I always want something more. I believe I learn more from running away from the mainstream and from what I'm supposed to do. I tried going to university, studying visual arts, but quit after six months. I really wanted to do other things and not spend all my time adhering to a schedule and responsibilities and paying for it. I love art and loved to learn about it, but I was looking for a different life in every aspect, kind of a life built my own way. While in university I just did not feel good, something personal perhaps. I never stop learning or investigating what I like. It's probably harder sometimes and maybe it will lead me to ruin in many ways, but I'd rather do it this way than surrender to boredom and routine. Life is now and I don't feel like I have to waste time on becoming a professional. I believe I can do what I want now and learn



in the process. There is no future, just today. It's just a personal opinion of mine about how I live and feel, but it's still important for my decisions. I'm a totally self-taught artist for this reason. Anyway, I still take workshops and stuff to learn and improve my skills sometimes.

MRR: What brought you to punk and the DIY attitude?

Juan y Diëgo: Music and zines, possibly, like many other people, I think. Also veganism. I just began getting interested in anarchy some time ago. I got into it deeper and deeper, but also wanted something I could feel and live. And then I began learning about activities and wanted to participate. I knew some people and made some friends with the same interests and so DIY is a manifestation of ideas that were in me long before I knew DIY. Getting to know more people and media with similar ideas of doing things was great.

MRR: What do you like and dislike in punk?

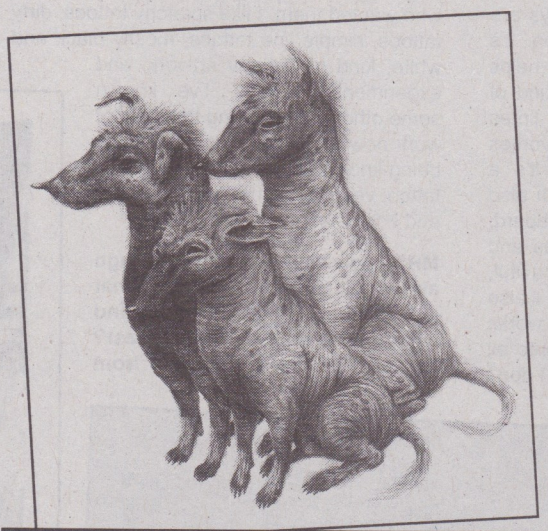
Juan y Diëgo: Difficult and polemic question [laughter]. Punk "scenes" are different everywhere. Each city is a different story. I've been to many places around Latin America, but I don't really like to be part of "scenes" or anything any longer. I'm quite a loner. Nevertheless I've lived with the punks and I still support punk and DIY activities. In general I like the marginal feeling of punks. I like when punk becomes a way of relating to life, of understanding life in a huge plurality of human possibilities. I like friendships and misunderstandings, human relationships under the veil of punk. I like the conflict punk still creates, within the punks and anarchists, making discussions, different points of view, ideas, hates, disruptions, love. Also punks in conflict and constant struggle with reality, with society, not always trying for "social change" or "revolution," but when it keeps being radical and keeps making a space for divergence or chaos, when it opens unexplored roads in daily life, beyond imposition, with strong political beliefs and fun.

I hate when punk is boring or predictable within the same punk. Punks making only things punks are meant to do. Drinking, going to shows, fighting, etc. I dislike it when punk is not creative. This is everywhere I've been, when it becomes a law and a way to be that someone else taught. I don't like punks being punks and having no other interest, punks filling emptiness with song lyrics, but their lives are as shitty as anyone's. Suffering and complaining are part of life, but punk is a way of understanding, not of evasion or a way to success. That is on each person, beyond punk. I don't like punks with sexist attitudes. I don't like punks who eat meat or support doing it. I love punk and hate punk, mostly hate sometimes [laughter].

MRR: What are your main influences in your drawings?

Juan y Diëgo: Influences... Well there are many, and many are not even conscious ones and others are very different, ha ha! It's more a special taste in some things. Not only images, but the ideas within some artists, writers, moviemakers, bands, reality, imagination, etc.

Some references I like that come to my mind right now are Edward Gorey, Gustave Doré, John Jesse, Egon Schiele, Cristy Road, Franz Von Byros, Nick Blinko, Quino, Aubrey Beardsley, El Rey de España, Jeremy Hush, Jeremy Clark, Lucian Freud, Otto Dix, Alphonse Mucha, Moebius....'80s punk, Spanish post-punk, German expressionism, Art Brut, writers like E.A. Poe, Baudelaire,



Rimbaud, Hakim Bey, Kafka, Virginia Wolf, Borges... It is a mixture of all this and a lot more that I don't remember right now, which ends up in a mixture of hopeful and hopeless dirty punk surrealism with childish softness and black humor.

MRR: What kind of materials and techniques do you use? You have some weird texture in some of your drawings!

Juan y Diego: I draw with mostly anything I have. My favorite techniques these days are pen and India ink or just a regular pen. It's cheap and it's awesome. Anything that helps me achieve really detailed work. I'm kind of obsessive sometimes and some other times chaotic. Pencil and graphite are also favorites to texture. I love creating textures. It's a very important part of drawing to me. It also depends on the surface, paper, cardboard. I like to work on experimental surfaces and dirty ones too. Sometimes it turns out awful, but sometimes I find something I like. I also use digital additions, but the original works are always hand made. I want to get into oil painting. I've made a few attempts, but I don't have much space or time for it. I'm also really interested in sculpture and think I will be working on it a lot. Anyway, as I work also on cover art design for books and records or illustration, the technique must vary. I also love painting in the street and want to do more things out there.

MRR: I have two tattoos that you did. When did you start tattooing? Did you have to convince your parents to let you start damaging other people's lives and bodies? Tell me the story! What do you and don't you tattoo?

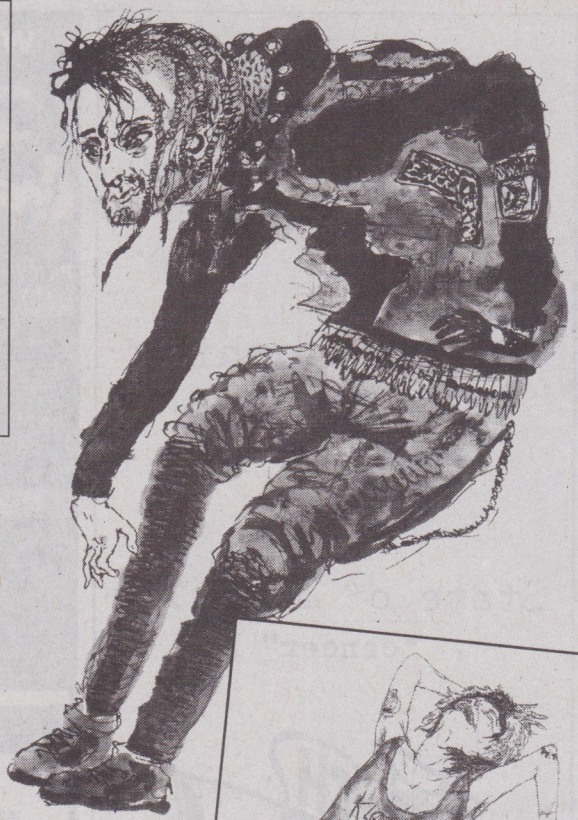
Juan y Diëgo: I got interested in tattooing and began tattooing myself. I don't really know why I got interested, because in the beginning I saw tattoos and hated most of them. I don't like conventional tattoos, so I probably started because of that. I wanted to try new things. I worked at a shop to learn some things I needed, but did not like to be in there tattooing anything a client wanted. Sometimes things had nothing to do with my artwork and also I hated the "tattoo scene." It was disgusting, sexist and full of people who had nothing to do with me. So I quit the shop and began doing designs I liked on people who wanted them. I like scratchy tattoos, dirty tattoos, simple line tattoos, mostly black and white, kind of like my artwork, and experimental tattoos. I've known some other people doing that kind of work now and like it, but I don't like being known as a tattoo artist at all. I tattoo, yes, but I'm not a professional and I don't want to be one.

MRR: You have travelled through almost all of Latin America. What places do you like the most and what places do you like the least? Tell me some weird stories from your adventures in this crazy continent!

Juan y Diëgo: Each place has horrible things and good things. Well, some don't have good things at all, but anyway I had fun everywhere while suffering or enjoying it. I loved food everywhere and also ate shit while traveling. I even got really sick in Peru. I liked the south mostly because of the differences from Colombia. In Chile and Argentina I had a good time and would like to go back someday. In general I don't have a favorite place. I loved the beach in Ecuador. I spent some time in a village by the sea in the middle of nowhere, far from tourists and from everything. It was great. I wanted to stay there forever. I loved some of the abandoned houses by the freezing, windy sea in Chile and the wine and olive fields in the countryside of Argentina. In Peru I loved the Peruvian hairless dogs, which I actually saw first in Ecuador. The day I first saw them I thought I was in hell. They look like dogs, or giant rats, with some skin disease. I got lost plenty of times in Lima because of the chaotic traffic. I also travelled on a ferry in Ecuador, which transported vehicles. If I have to say anything, it is that people should live their own trips, suffer their own disgraces and enjoy their fortune. Each ones' experience is different and Latin America has a lot to give and teach.

MRR: Some people think of you as an old professional artist, a legend of some kind. People don't seem to know that you are just a young, snotty bike punk.

Juan y Diëgo: Yes, it's weird and funny how information gets transformed, mostly on the



internet. I've gone to places where people think I'm an old and professional artist, or people believe I am from countries where I'm not from, they change my age, or people often believe I'm two people because of my pseudonym, Juan y Diëgo. This is actually what I mean, so it's not so wrong after all, [laughter]. People can imagine anything they want. It's nice anyway. I just say that I'm only a snotty bike punk, as you said, obsessed with creation, drawing and telling stories through my drawings.

MRR: Tell me a little about Colombia and Bogotá, that cold city I have been to so many times and have had some of my best and worst times ever there!

Juan y Diëgo: Bogotá is a cold place really and now it never stops raining. It's not as cold as others, but it is. I can't say it's boring because it's me who does not like going out to places, but I like walking and biking. Like in any other city really, neighborhoods really differ; some are noisy, dirty and stressful and some others are too peaceful and boring. It's nice to ride a bike because there are many routes for cyclists. Anyway, it is still shitty full of cars and traffic. It's said to be the most boring city of Colombia. People are said to be quiet and cold in comparison to people from other places here, but I like that. There is a small punk and anarchist scene. I don't know much about many of those things now, but I still work sometimes with an info shop and social center and do art shows and workshops teaching stuff there. They have many activities there lately and it's nice. There is a big student movement, which I don't know much about now either. It's nice here, but you get bored sometimes, as anywhere.

MRR: You have a new workshop in Bogotá. Tell me a little about it.

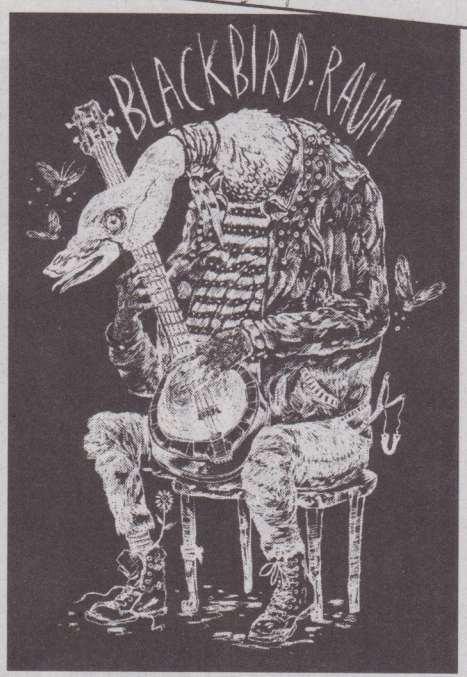
Juan y Diëgo: The workshop is just starting. For a long time I wanted a place to work and live, so I finally got a place with my girlfriend and two friends and moved in a few days ago. We want to have space to work on bigger projects and do new stuff and also make it a central location from which to coordinate artivist actions, at least for us because there are not many places here for artists with our interests to get together. It's hard and daily life mixed with work and relationships are always hard, even more with psychotic people like me. Maybe it goes fine, or maybe we hate each other and everything goes wrong, but that's life. We're all kind of hopeless, but romantics, so let's see what happens. I just want a space to work on my stuff peacefully and continue making things for a long time.

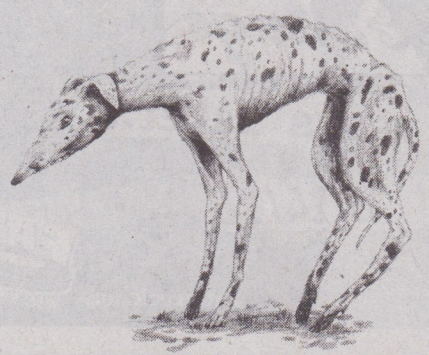
MRR: What are your next plans? You've told me you wanted to travel to San Francisco?

Juan y Diëgo: I want to travel everywhere! I'd love to go to San Francisco soon, yes. There are many things I would like to know about there and I have some family there, too. I'd like to meet people, do activities and see bands and places. Probably by the end of this year I'll be there. I also have wanted to go to Brazil for a long time, but my plans are to work at the workshop for some time and keep on with my work, with friends and planning expositions of our work, learning new techniques and always continue creating.

MRR: If a band, label, or someone wants to ask you for a drawing or design, where can you be found?

Juan y Diëgo: If you want to contact me you can write directly to my e-mail juan13diego@gmail.com, or write to my Flickr mail on my Flickr profile: www.flickr.com/juanydiego where you can also go to check out references of my own artwork and portfolio and get updates.





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BOOKS

Sex, Race and Class: The Perspective of Winning
A Selection of Writings 1952 – 2011
Selma James
296 pages • $20.00
PM Press
www.pmpress.org

Selma James has been fighting the good fight for most of her life. Her working class roots and her experiences growing up in New York trade union circles clearly helped inform her politics. As a young girl she had been introduced to Trinidadian political thinker CLR James and at 24 she traveled to Britain in order to marry him. The two began a longstanding collaboration in writing and organizing together that ended only with his death in 1989. Selma James has always worked to call attention to what she describes as "unwaged labor"—the work that women do at home that is never referenced within the scope of broad discussions on class struggle. Working on campaigns seeking the inclusion of otherwise marginalized voices within progressive organizing, James has continued to push for a politics of unity that connects diverse communities within anti-capitalist discourse. The essays in this collection reflect the work that Selma James has been engaged in from the 1950s to now. The scope of this work is almost overwhelming—from the unwaged labor campaigns, to sex worker activism, Pan-Africanist movements, to the global women's strike, to support for Mumia Abu Jamal and onwards.

I think it's safe to say that there is a gap in terms of popular representations of progressive movements in the 20th century. Unless you choose to look further or have a particular interest in searching information out, you get stuck with the mainstream media and its tendency to feed us canned images of '60s student anti-war movements, Black/Chicano/Indigenous rights movements and Feminist movements. They often project these within a vacuum, rather than as part of a continuum of often collaborative activism. This collection of essays does a great job of turning that stereotype on its head. These are political writings that come from a first person account of someone in the trenches of various movements; this is also writing from a working class activist who has no academic affiliations (Selma James never went to university or college). My pals who are academics may resent me for saying this, but I think that James' writing is more clear and accessible because of that.

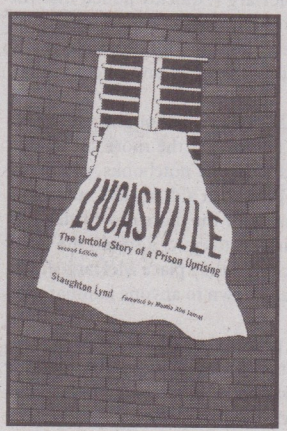
Some of my favorite essays speaks to the collaborative and solidarity activist work that James and others continue to engage in. For instance, in the essay "Strangers and Sisters: Women, Race, and Immigration," (originally published in 1985) James' writes about the tendency to ignore or obscure issues of status and immigrant rights within broader discussions of class and feminist organizing: "That poorer nations subsidize richer ones by exporting immigrant labor power has been noted before. That it is women's unwaged work in Third World conditions of economic and technological poverty that has produced this labor power, and that this is a subsidy extracted specifically from women by international capital, is rarely if ever noted. The State never mentions the work… And neither, in general, does the movement." (James 178)

James' essay "Hookers in the House of The Lord" details her experiences working in solidarity with the English Collective of Prostitutes (ECP) and in particular the organization's twelve day occupation of a London church in 1982. The occupation was a direct response to police violence and James' essay makes connections between the "illegality" of sex work and the "illegality" of early trade union organizing, trying to draw people who may not yet be allies into a better understanding of the need for solidarity with sex workers. James' argument runs along the following lines:

"Unless we are aware of what we have in common as women and as workers, we tend to be complicit in the myth that social status equals human value. Our prejudices can reinforce the hierarchy of whose struggle is valid and central and whose is unworthy and marginal: who are "real" women and "real" workers and who are not…But there is no hierarchy of struggle and nobody's fight is marginal." (112)

Sex, Race and Class: The Perspective of Winning is an exemplary collection of an engaging person's life work. The collection is so diverse that readers could find themselves seeking out something specific only to stumble upon something in an entirely different vein. At one point I found myself going from an essay on grassroots organizing in Venezuela to excerpts from a larger piece of writing on author Jean Rhys. James' writing has direct and important implications for those interested in feminism, anti-racism, class politics, status rights and the politics of unified progressive movements. The book is also unique in that it's equally accessible to folks have only recently been introduced to these concepts and to those who are more immersed in the politics. Whether in your armchair or on the front lines, I think this is a great book and worth picking up.

—Saira Chhibber



Lucasville: the Untold Story of a Prison Uprising
Staughton Lynd; foreword by Mumia Abu-Jamal
246 pages • $20
PM Press
PO Box 23912, Oakland, CA 94623

Have you heard about the Lucasville prison uprising? I hadn't, so don't feel bad if you haven't either. You can still read this book. The story is worth your time.

This book proclaims that Lucasville was "the longest prison riot in United States history." An eleven-day occupation occurred. Nine prisoners and one correctional officer died. Author Staughton Lynd states: "The central thesis of this book is that the State of Ohio and its citizens need to face up to the State's share of responsibility for what happened at Lucasville."

In April 1993 (Easter Sunday) maximum security prisoners in Lucasville, Ohio rioted in an unusual coalition of racial and religious solidarity: Sunni Muslims, Aryan Brotherhood and Gangster Disciples worked collectively during the uprising and also in the subsequent legal battles.

Why did they riot? Lynd is cautious here. He does say that one group of prisoners (the "Lucasville 14") tried to give up their US citizenship and emigrate. Three of these prisoners "cut off one or more fingers and mailed them to the United Nations and Department of Justice to prove that they were serious." Prisoners also wanted the minimum wage for their labor and formed a branch of the International Workers of the World. The new warden in 1990 instituted a number of harsh new policies, but the accepted triggering event was mandatory TB testing by injection. Muslims objected since they believed that the injection contained alcohol. The transcript of the meeting with the warden is chilling.

Early on, the author says: "I write as both an historian and a lawyer. Both professions claim to be devoted to the search for truth." The book offers his version of what happened and what it means. Lynd's writing is precise and legalistic in tone. He doesn't assume that readers know what snitching is, but he doesn't belabor the point defining the term. Legal process and terms are explained well. I especially liked the curious asides—one prisoner is likened to "certain characters of the Russian novelist Dostoevsky." Those profiled are not excused but their background is acknowledged and touched upon.

The book is arranged well. The information is concise and the supplemental material—photos, a timeline of the uprising, and transcripts—make for an engaging read. Three pages of prison drawings preface this book and it's a reality check for those of us on the outside. As Mumia Abu-Jamal states in the foreword: "the name [Lucasville] evokes an aura of fear, of foreboding, of something strangely sinister. That this exists is a testament to how the state has set aside states of invisibility; where people know, in fact, very little of substance; yet know enough to know that this is something to be feared." Secret histories are important. They make future histories.

—Travis Fristoe.

BOOKS

¡Pistoleros!: The Chronicles of Farquhar McHarg: Volume 1: 1918
Farquhar McHarg
244 pages • $18.95
PM Press
www.pmpress.org

What's most amazing about the first volume of Farquhar McHarg's chronicles is not the international intrigue, the depiction of a frenzy of anarchist activity in 1918 Barcelona, nor McHarg's astute historical view of the radical world of that era. No, what is most amazing is that a real person once had the misfortune of being given the name Farquhar McHarg, which could easily be the name of a mythical pirate captain. "Swarthy brute, that Farquhar McHarg!" It's like a syllabary of ugly, which is kind of cool in its own way, but most certainly not a name one encounters much these days and not without reason.

That said, *¡Pistoleros!* is an enthralling look into one idealistic young radical's triumphs and travails in the radical milieu of 1918 Barcelona. After arriving on a ship from his native Glasgow, the already-radical McHarg chances an encounter with some young members of the Confederación Nacional del Trabajo (CNT) which, in those days, was a young anarcho-syndicalist organization hell-bent on the destruction of capitalism. At the tender age of eighteen, McHarg is quickly pulled into the inner circle of the organization through a sequence of astounding circumstances—a faked illness, the sinking of the ship he was tethered to, the kindness of a young woman, an intelligence deal with Britain and an inner ferocity and knowledge of anarcho-syndicalist ideology.

While McHarg's florid depiction of his youthful adventures, thoughts and deeds is most definitely thrilling and mesmerizing, it is telling that the more substantial part of this first volume of his chronicles is culled from his notebooks, which are more a personal narration of the radical world of 1918 than a diary-like emotional quotidian. In a way, the notebooks provide the context for the more day-to-day, impressionistic narrative that dominates the book's first section. As a result, the notebooks are actually more engaging than the chronicles, as they place McHarg within a larger sphere of history and theory that will be well known to anyone familiar with anarchism.

For example, though it is intimated in the more personal section that CNT secretary Ramón Archs Serra is a tough motherfucker, it is only in the notebooks that the reader finds out that Archs (as he is referred to) was born in Barcelona to an anarchist father who was murdered by firing squad after being framed for the attempted assassination of a military official—and that Archs himself was first sent to prison only four years later as the result of a labor dispute. After shooting an anti-anarcho-syndicalist manager at a factory only two years later, Archs went underground in France, where he entrenched himself with former members of the infamous illegalist group the Bonnot Gang, as well as Alexandre Marius Jacob's Night Workers, who burgled the churches and homes of the Belgo-French elite. Archs then escaped French officials, who were searching for him in connection with *another* assassination and eventually found his way back to Barcelona, where he was coordinating the CNT's Metalworkers' Union and leading ad-hoc defense groups at the time of McHarg's arrival.

Ramón Archs Serra wasn't just a tough motherfucker. He was one of the toughest motherfuckers around during the era. That McHarg acted closely with him in some breathtakingly bold activities in 1918 is what makes *¡Pistoleros!* such a fascinating book, historically and structurally. Placing McHarg's recollections (or chronicles) of the everyday life in Barcelona at the beginning of the book allows for the reader to plummet into his world. Then, the later more "factual" section explicates with precise but occasionally exhortative prose exactly what that world meant—and means—in a larger historical context. In this way, *¡Pistoleros!* almost seems like the perfect book for someone first getting into radical politics, as the *bildungsroman* quality of the first section is easily relatable and the historical *mise en scène* of the second section provides some excellent historical lessons. Even more seasoned and well-read historians of radical politics will learn from the second section of the book, allowing *¡Pistoleros!* to come close to the feeling of Fredy Perlman's *Letters of Insurgents*, yet doing so without the understandable obfuscation (of names and so on) so central to the latter work.

It is impossible for a review of *¡Pistoleros!* not to mention Stuart Christie, the book's editor and original publisher. Christie was caught in an assassination attempt on Spain's dictator General Francisco Franco y Bahamonde when he was eighteen and his life mirrors McHarg's in ways that are somewhat strange, even troubling. Putting that aside, it is worth being wary of Christie because he is a highly visible figure and sometimes framed as an old guard "spokesman of anarchy." Obviously, such a position is impossible and idiotic, but I will give him a pass as he co-founded Britain's *Black Flag* magazine and has been doing important work with international anarchists and prison abolitionists since that publication's first issue in 1970.

Nonetheless, I am excited to read the next volumes in McHarg's tellings, as I'm sure that being an anarchist in the thick of the 1920s in Barcelona and Paris was among one of the wildest positions in one of the wildest political climes of the past century. *¡Pistoleros!* made me want to watch *Casablanca*. It also made me want to brush up on my Proudhon—I've never read another book that's done so. That should be reason enough to read these chronicles; such books are harder and harder to find.

—Ted Rees

Fire and Flames: A History of the German Autonomist Movement
Geronimo, with an introduction by George Katsiaficas and afterword by Gabriel Kuhn
208 pages • $19.95
PM Press
www.pmpress.org

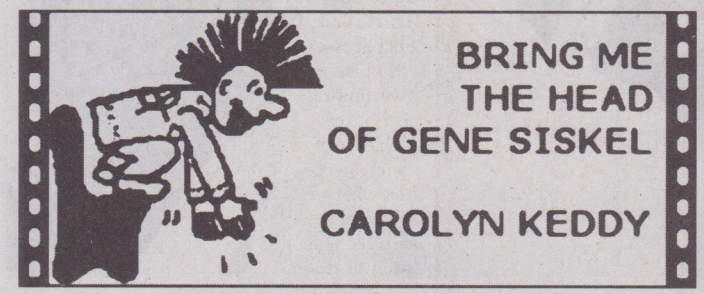
At various times in the decades after World War II there emerged in most advanced capitalist countries what was called the "New Left." The New Left is an umbrella term for political tendencies that emerged sometimes out of and usually in opposition to traditional social democratic, anarchist, Communist, or Trotskyist politics. This probably started first in Britain when, after the Soviet invasion of Hungary in 1956, droves of activists and fellow travelers abandoned the Communist Party of Great Britain (the CPGB defended the Soviet Union's action in Hungary, and even fired their reporter in Budapest because he sided with the Hungarian revolutionaries). Other "New Lefts" emerged in the United States, France and Italy. *Fire and Flames: A History of the German Autonomist Movement* by some guy named "Geronimo" (uhh) attempts to provide an account of the German New Left, particularly the strain known as "autonomen," which were a loose grouping of radicals that employed militant tactics and for the most part rejected traditional left wing politics.

Geronimo begins the book with a few chapters on the various political currents that influenced the birth of the autonomen. This includes the Sozialisticher Deutschlands Studentenbund (SDS), which was the primary organization for the 1960s student revolt and the "extra-parliamentary opposition" (APO by the German initials, a loose coalition of SDS, some trade unions, religious groups et al). Another influence was the Italian autonomist Marxism, which had a mass following in the early 1970s. Autonomist Marxism focused on workers struggles outside the established working class parties and trade unions, and saw the structural changes of capitalism as being the response to the militant opposition of the working class. Stalinoid sects, and the various "armed struggle groups" operating in Germany in the 1970s also influenced in the autonomen, though usually through defining what the autonomen were rejecting. In the end, the autonomen emerged as an "anti-authoritarian" movement that claimed to reject hierarchy and leadership

The remainder of the book mostly deals with the actual history of the autonomen themselves, through the prism of various mass protest movements they influenced and participated in. This includes housing struggles, the anti-nuclear movement, the opposition to the expansion of NATO bases in Germany, protesting the arrival of Ronald Reagan in West Berlin and others. Throughout, "Geronimo" continues to explain the relationship between the autonomen and other sections of the German left, particularly yuppie green politics and drop out countercultural movements. Here "Geronimo" argues that there was a tendency in the autonomen movement to reject activism in favor of lifestylism, something the author and (at least from the sense I got) the majority of autonomen rightly rejected. However, the book maintains a disjointed and vague description of autonomist activities. Very little attention is given to the day-to-day organizing of the autonomen and what the debates among the autonomen looked like. Only passing references to radical publications, general assemblies, and other forms of temporary organization are made. There are moments of the book where you get a glimpse into the discussion within the movement. One instance is the description of a riot in the West Berlin neighborhood of Kreuzberg, in 1987. There emerged debates about whether the role of the autonomen was to organize others (i.e. residents in the neighborhoods), what is the role of property destruction etc. Unfortunately, "Geronimo" does not give a clear explanation of how these questions were resolved, if at all. This is a shame because many of these questions and debates have reemerged in the US during the Occupy movement (there is a clear tendency within the Occupy movement that is influenced by the German autonomen, the "black block" started in Germany, for example) and it would have been a more useful book if it had provided more detail and rigorous analysis (and maybe an index and footnotes for fuck's sake). All in all, while *Fire and Flames* has some interesting tidbits, it is mostly just a historical curiosity. If one wants to get a more thorough and detailed account of the autonomen (as well as autonomist Marxism in Italy and related phenomenon in other countries) one should just read *The Subversion of Politics* by George Katsiaficas.

—Robin Horne

MOVIES



BRING ME THE HEAD OF GENE SISKEL

CAROLYN KEDDY

STAY GLUED TO YOUR TV SET

"Punk is experimenting in fashion, clothes, politics. That's what punk is. Not some old, fat fart lecturing you about punk on fucking BBC4," sums up the Pop Group's Mark Stewart. I would have put music before fashion, but I know what he means. That is unfortunately the unintended side effect of a punk documentary. It always ends up boiling down to a bunch of former punks telling you how great it was back when they were involved. Naturally, I take that with the necessary grain of salt since I am still a punk in 2012 and reviewing the documentary for *Maximum Rocknroll*. I know punk is alive and well.

But that isn't to say I don't like the old stuff too. Wallowing in the three parts of the documentary **Punk Britannia** is a fun way to spend the day. **Punk Britannia** is neatly divided up in three hours: **Pre-Punk 1972-1976**, **Punk 1976-1978** and **Post-Punk 1978-1981**. Of course, an hour to cover each of those eras of British punk barely scratches the surface, but **Punk Britannia** does manage to catch the feeling.

Pre-Punk 1972-1976 starts out with Mick Farren extrapolating about the annoyance of "big time rock-pop, tax-exile, jetset show business." He adds, "We've all had it with the Who and Liz Taylor, Rod Stewart and the Queen, Jagger and Princess Margaret." The rock stars of the '60s have become bloated in the '70s. The kids can't relate. Combine that with glam and prog rock and the whole thing goes a bit too over the top. In fact, every punk documentary talking about that attitude in '70s inevitably has to then show that same clip of the prog rocker wearing gold lamé surrounded by keyboards playing two at once with his out stretched arms. It is a ridiculous shot, but surely there has to be more than one like it available.

Pre-Punk 1972-1976 focuses on the pub rock scene. An American band Eggs Over Easy approached the owner of the Tally Ho pub in London to see about the band performing there. The pub had jazz music, but allowed the blues and r&b band to have an afternoon slot to try it out. The success of Eggs Over Easy's gigs inspired like-minded British bands and the pub rock scene begins. More pubs opened to the bands and the crowds began to pack the bars.

One more notable aspect of pub rock is that this is when the barrier between performer and audience was broken down. Something that punk would later be credited with. It is joked in **Pre-Punk 1972-1976** that everyone had a front row seat since the pubs were so small. The Sex Pistols would play one of their early shows at a pub opening for the 101ers that featured Joe Strummer. When Strummer sees the Sex Pistols, he gives up the pub rock 101ers and forms the Clash. It is noted in this episode of **Punk Britannia** that the reason the pub rockers didn't change music the way the punks later would was because they were too old, too fat, still wore flares and had facial hair. As in all areas of mass media the younger and better looking always get more attention.

Pre-Punk 1972-1976 ends with Sex Pistols swearing on the television show *Today* with Bill Grundy. Grundy tries to deride the Pistols with the remark that they are "not the nice clean Rolling Stones." That comment always makes me laugh since I picture it pissing off Jagger and/or Richards. Wasn't there a time when the Rolling Stones were the counter culture? In 1976 they are so much part of the establishment that a conservative talk show host considers them nice and clean. That must hurt.

Punk 1976-1978 begins with the infamy that arises because of that television interview. Unfortunately **Punk 1976-1978** is the least interesting of the three parts. It concentrates too much on all the controversy surrounding punk. The Sex Pistols swear on TV. Then they are banned from playing everywhere. They sign with EMI. They get dropped. They sign another contract. They play on a boat during the Queen's Silver Jubilee. Johnny Rotten gets bored of all the stunts and so does the viewer.

As a result there is limited time to focus on the music of this era, which is what **Punk 1976-1978** should be doing. There are some things. The Damned releases the first punk single on Stiff records. Buzzcocks self-release their first EP and spark a DIY mindset in some. Sham 69 attracts the right wing of the scene with its working class anthems. Punk spreads to the suburbs and bands form there. Then the Pistols break up and punk is allegedly over.

Post-Punk 1978-1981 gets more interesting as bands start to take punk in different directions. Bands get more musically diverse as well as more political. Thatcher has taken office in 1979. The bands focused on are Magazine, Public Image Ltd., Joy Division, the Fall, Gang Of Four, the Slits, Cockney Rejects, the Specials and Crass. The music gets darker and angrier. There is talk of refusing to play *Top Of The Pops*, band competitiveness and selling out.

Lydon's 2012 version of PiL ends the series performing a new song. It occurs to me that **Punk Britannia** is centered on Lydon. He is one of the few people who appear in all three parts and his presence is given the most importance. Although I don't question his role in the larger scheme of things, this overemphasis does seem a bit disingenuous. If I was a gambling woman I may bet that someone made a deal to get Lydon to appear. Even so, he does always add an extra shot of humor with his never-ending pompous conceit.

Punk Britannia streams on the BBC website www.bbc.co.uk only if you live in the United Kingdom. Elsewhere you'll have to track it down on your own.

I am always looking for films to review. If you made one, send a copy to Carolyn Keddy, PO Box 460402, San Francisco, CA 94146-0402. If your film is playing in the San Francisco Bay Area let me know at carolyn@maximumrocknroll.com. I will go see it. www.carolynkeddy.com

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1125 – "Plonie Mi Serce" LP

This is some really tough-sounding Polish hardcore. I guess this record originally came out in 1999, which explains the shout-outs to COMIN' CORRECT and FLOOR-PUNCH in the thanks list (only thing in English in the insert). Musically this is pretty straightforward, fast hardcore with some straight-up dumb sounding (i.e.: sick) breakdowns and some really sketchy sounding vocals. I have no idea what to compare this to but it's solid and I bet these dudes are probably a bigger deal in their homeland. Props to the vocalist for rocking windbreaker pants in the insert. (TM)
(Pasazer)

1981 – "Cycle/Symptom"

These Finnish peace punks have been putting a power-pop twist on the classic anarcho-rallying call since their first EP came out in 2010. Their newest effort on Profiteer finds their sound moving even closer towards a more melodic and polished OMEGA TRIBE. Energetic and sincere, 1981 is a breath of thoughtful innovation within a genre that has seen its fair share of lackluster imitation. Totally worth picking up, especially for fans of ARCTIC FLOWERS and SURRENDER. (FF)
(Profiteer)

ABUSE – "Manifest: 1994-2004 Discography" CD

A fifty-five track retrospective of this underrated D-beat band from Sweden, this compiles the *Mördare* and *I Guds Namn* EPs, a split with DISKONTO, comp and demo tracks, as well as not one, but two previously unreleased sessions, one from '95-'96 along with their final set from 2004. The newest recordings (which confusingly appear first on this compilation) are probably my least favorite, but the classic releases are unceasingly solid and I ended up enjoying the fact that the recordings got rawer as the CD went on. The throat-shredding vocals are a definite highlight, sounding like the dude had to be rushed to the hospital immediately after each recording, while the fuzzed-out guitars provide some delightfully off-kilter solos that alleviate any concern that this is merely another MOB 47 wannabe. ABUSE deserves a higher position in the Scandinavian crust pantheon and this is a disc that is absolutely worth your time. (WB)
(Haunted Hotel)

ACXDC – "He Had It Coming" EP

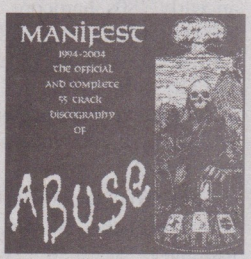
A re-issue of Southern California powerviolence "Satanic Straight Edge" band ANTI-CHRIST DEMON CORE's 2005 six-song EP, with an additional two bonus tracks from the *Sign of Impending Doom* compilation, this has some of the blurring-fast to lumbering-slow elements of power violence, but is more akin to pitch-adjusting and speeding up a CHARLES BRONSON record toward 78 RPM, with the same screeched vocals and rapid fire drumming, but taken up to double speed. Savagely lightning-quick, it sears by with comedy lyrics about *Teenage Mutant Ninja Turtles*, the 1970s sitcom *Three's Company*, Chewbacca from *Star Wars*, anti-religion and Satanism. Straightedge imagery for good measure. The sleeve pictures the infamous Vietnam photo of General Nguyen Ngoc loan-shooting a Viet Cong, but Charlie is replaced by Jesus, which is kind of an odd juxtaposition for a "satanic" band, as you empathize with the victim in the photo, it would probably be a better cover for the band if General Loan was shooting Jack Tripper, Mr. Furley, Chrissie, Janet, Terrie, Mr. Roper, Mrs. Roper or even Chewbacca, or maybe all of them at once, in hell. Limited sleeve anyone? Mystery meat-colored vinyl with large fold out poster. (KS)
(To Live A Lie)

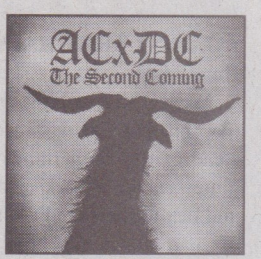
ACXDC – "The Second Coming" EP

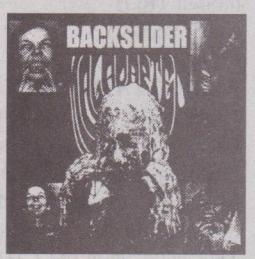
I can't help it. Really I can't. You see, I love powerviolence and I love Ron Burgundy and I worship at the altar of Lebowski. ACXDC play powerviolence. ACXDC begin one track with a sample of Mr. Burgundy and have a wonderful track about bowling and Lebowski. Despite hearing ACXDC for the first time, they can do no wrong in my mind. Their take on powerviolence does the change-speeds-thing a lot, but at times they get extremely heavy and the vocals hurt my throat just listening. "It don't matter to Jesus." I cannot do any more to describe the music... maybe slightly similar to MAGRUDERGRIND and HUMMINGBIRD OF DEATH and awesome. (MH)
(To Live a Lie)

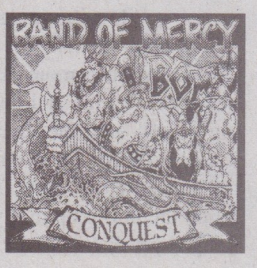
ADACTA / JONESTOWN – split LP

The first ADACTA song is a heavy and furious crust number that I was pretty stoked on, but then the band settles down into a slightly more sedate and punk rock rhythm. It's not the crusher that the first song led me to believe it was, but the musicianship is solid and I like the dude's voice.









The crust sounds more post-metal influenced than metal and some of the riffs get awkwardly melodic right when I want them to drop bombs. JONESTOWN is more what I was looking for, but hey, I'm a straightforward kind of guy. The riffs are heavy crust all the way with a lot of mosh parts and blasted-out tone. The guitars play a melodic lead here and there but the rhythm section is pretty much always pounding it out. The two sides actually complement each other pretty well. (BL)
(ABC / Adactive / Emergency / Nuclear Madness / Phobia / Voros Ordog)

THE ADULTS – "Say Hello" CD

I was hoping this was the indie/power pop band from ten years ago from New Mexico. But that was the YOUNG ADULTS it turns out. So this is pop punk and there are a bunch of bands called the ADULTS. This sounds like a lesser DILLINGER FOUR without the wit. Not bad but not really good either. From Philadelphia, these guys and gal are ok. (RL)
(Broken Liberty)

AFGANISTAN YEYE'S / CULANDRA – split LP

Two sides of fast, catchy Catalan (I think?) punk. AFGANISTAN YEYE'S have more of an early '80s hardcore sound, with strains of DEAD KENNEDYS and SUBHUMANS (UK). CULANDRA bring in elements of street punk and Oi! to their sound. I can't read most of the included text, but both bands seem to deal with serious issue without taking themselves too seriously. (AM)
(Bomba Nuclear, no info / Bowery / Carnus / Crust as Fuck / HFMN, no info / Hysterical / Rumble)

AGAINST THE GRAIN – "Motor City Speed Rock" CD

Well, it's refreshing to see a record by a band like this that's actually from the Detroit area, instead of the Netherlands for a change. Wailing guitar wanking rock'n'roll. The songs are nice and fast to their credit. Unfortunately, about half of them fall too repetitive. Good time rock'n'roll though. (RO)
(self-released)

ALARIC / ATRIARCH – split LP

ALARIC is back with three new, gloomy tracks with the rhythm section in the forefront plodding and pounding against the flanged haunting of the guitars. Mid to slow tempo death rock-ish drones with reverbed, sung vocals. This band likes the CHAMELEONS. The lyrics are good, using imagery rather than derivative or blunt thematic obviousness. ATRIARCH delivers a much more death rock flavor with a heavier rock vibe and desperate slightly annoying vocals, until the screamy parts... where the music becomes more threat than gloom. There are hints of RUDIMENTARY PENI here, which bump the music up in my book. The guitars are flanged yet distorted, the bass is driving and the drums are what kill it here—heavy with a hint of chaos. This side is scarier than the other. Wait a sec! Then suddenly after a pretty interlude the double bass kicks in with some straight up metal, which swoops into some of the same as before. WTF? The end of the second side is climactic clash of styles that result in some dissonant, yet alluring sounds. Then it ends like the calm after a storm. Nice! (MB)
(20 Buck Spin)

AMEN 81 / YACØPSÆ – split EP

This is a split between two veteran German hardcore bands, covering other veteran German hardcore bands. On the one side, AMEN 81 cover "Apokalypse" by Hamburg's RAZZIA, with a tight and thumping bass line I dig. On the flipside, YACØPSÆ cover "Helden Von Nordvietnam" by Düsseldorf's FEHLFARBEN, with a very gruff sounding production and bellowing vocals. An interesting piece of wax, limited to 600 pieces, so if you feel the need to have everything German-related, you might want this. (LA)
(Righteous Fuck)

ANGEL SLUTS – "Singles Staring At The Steady" CD

Dirty, lo-fi punk rock'n'roll from Memphis. A throwback to bands like ELECTRIC FRANKENSTEIN, the STALLIONS, CANDY SNATCHERS, RADIO REELERS and others of the kind. Not sure from the title if this is a best of or singles collection. It's all new to me but most of it is done pretty well with a good sense of melody and catchy song writing. Good stuff mostly. (RO)
(Fat Sandwich)

ANIMAL INSTINCT – "Unfinished Business" LP

Sick NYHC worship from Switzerland. This straight-up sounds like OUTBURST, SICK OF IT ALL, and they even cover "Wall Of Hate" by RAW DEAL on this LP! How sick is that? I have never heard of this band before, but I am digging this so hard right now. So many ill riffs, mosh breaks and the vocals are tight as fuck. I'm moshing while typing this. Hardcore rules, cop this now. (TM)
(Take It Back)

ASPIRINAL INFANTIL / LOS MONJO – split EP

ASPIRINA INFANTIL delivers two quick snotty tracks of hook-laden guitar wankage. Sounds pretty rock and old school '77 informed to me. The second song is a faster hardcore sounding dirtier track with some more solo work to nail the rock into this. The los MONJO tracks sound a lot like RULETA RUSA! The first song is a classic sounding punk jam with a catchy guitar solo chant vocals that I am sure are well taken advantage of during live sets. The second song is a rockin' street punk sounding ditty. The style of this band has changed quite a bit, but what ever your opinion may be, los MONJO is tight as ever. Not my favorite release this month, but not the worst. (MB)
(Metadona)

BACKSLIDER – "Maladapted" EP

Blistering two-piece fastcore shit from PA. Crazy tempo changes and weird riffs all over this thing. Though this is totally solid, and fans of powerviolence-influenced whatever are probably already familiar with this band's releases, I straight up cannot relate to the riffs or the vocals on this (which remind me of WEEKEND NACHOS or something). Too "wacky" for me. This is really good for this style though, so anyone into To Live a Lie or 625 releases should cop this. (TM)
(Psychocontrol / To Live A Lie)

BAD AMERICAN – "Pretty/Ugly" LP

My favorite reviews to write are often about bands I know nothing about. Even better if the cover art isn't a dead giveaway for what's inside (D-beat/Oi!/youth crew be damned!). Judging by the random, full-color collage on display here, this thing could have gone in just about any direction. As it turns out, the tunes reflect the diversity of the cut-and-paste cover, from the mid-paced downer hardcore currently at a peak with bands like HOAX, to fast and violent '80s hardcore punk and a couple of noisy, repetitive FLIPPER-like dirges. Not the most memorable listen of the year, but it's a diverse, fun and dark ride that is also short enough to make you want to spin it a few more times. Cool. (JH)
(Bad)

BAND OF MERCY – "Conquest" EP

What if GOOD CLEAN FUN weren't joking? What if MANOWAR became vegan warriors, started doling out dietary advice and forgot how to play their instruments? What if these two entities joined forces and started a noodly, melodic D-beat-lite band that was still polished enough to get them signed to Deathwish? The result might be this BAND OF MERCY, who uses words such as "Veganocracy" (which is evidently a proper noun) and wishes to show no mercy to those who put cheese on everything, "stupid yuppie bitches" who don't get their animals fixed and who also create a strange mental image with the phrase "my vegan seed of virility" in this record's love song. Musically, this sounds like it was written by someone who recently learned to play guitar by playing along to TO WHAT END? records, played slower than this style should be, but without additional heaviness to compromise. There are some goofball power metal moments, plenty of solos and leads and ridiculous faux-black metal vocals that make it more difficult to believe that this isn't a joke. If I wanted to be brow-beaten by single-issue vegans who probably start their every sentence with the word "actually," I'd listen to NOOSE or another band that can at least deliver musically. (DG)
(Metastasis)

BARREN WOMB / FORRÆDERI – split EP

This split doesn't necessarily attract my attention due to its artwork, but the music inside is pretty intense. Both bands are Norwegian and they both deliver some interesting Skandi hardcore. FORRÆDERI deliver three crusty D-beat tracks, laced with black metal and grindcore, with sharp sounding guitars and thrashing drums. On the flipside, BARREN WOMB play something quite different. Two clear, cold and minimal-sounding black metal songs, with a slight screamo twang and a mathy attitude; I'd be interested to see what this band could do with a full-length album. Limited to 300 copies. (LA)
(D-Beat Hjerte / The Perfect Hoax)

BELT OF VAPOR – "Buck/Genius/Failure"

Two songs here that sound influenced by Revolution Summer bands by way of late '90s Florida. Mid-tempo stuff that is a little quirky, but still heavy and driving with some cool MONORCHID-style guitar parts and gruff, screamed yet still intelligible vocals. It's very much in the vein of TWELVE HOUR TURN but without sounding like they are ripping them off. This is simply one of those 7" that works really well, fulfilling, but you still want more. (PA)
(Whoa! Boat)

BIG UPS – "Wake Up" EP

Slightly epic-sounding, pop punk with a snotty vocalist. I feel like this band is probably pretty new and as such, may not have found its own style or sound. "Shut Your Mouth" is my favorite on this record because it mixes all of the aforementioned qualities best into one ignorant punk song. I suspect that in the not-too-distant future we may see a more cohesive identity for this band emerge. (LP)
(ECB&B)

BILLY NO MATES – "Duck, Duck, Goose!" CD

You've probably figured this out by now as they've been going for a good few years, but BILLY NO MATES is in fact Duncan Redmonds from SNUFF, GUNS'N'WANKERS etc. Contrary to the name of the project, Duncan does in fact have quite a few mates around the world and he gets many of them to record with him in this band. This time around we've got a couple of bods from Japan as well as members of THE STUPIDS, CONSUMED, VANILLA POD and SNUFF. If you're familiar with any of Duncan's prolific output, you'll know that the man knows his way around a melodic riff like no one's business and this album contains more than a few soon-to-be Redmonds' classics. It's not SNUFF, but it'll do the business! (AM)
(Household Name / No Idea / Poison City)

BLACK GOD – "II" EP

This is some nice beefy sounding rock that falls somewhere between TURBONEGRO and the FLESHIES. Yep, you read that right. You probably wouldn't ever think of grouping those bands together, so imagine fast, trashy rock with melodic vocals and plenty of sing-along with one fist in the air parts, even some metal-influenced guitar rhythms pushing it all along. (BD)
(No Idea)

BLANC – "Tin Griots" CD

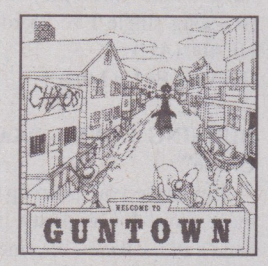
I wanted to like this more than I did; about half the songs are decent quirky pop punk with a heavy MINUTEMEN/FIREHOSE influence, but then there are the songs that just meander around a funky bass line without going anywhere, or drift into '90s DC territory (JAWBOX maybe). One song in particular sounds like a FAITH NO MORE reject. They are obviously all very skilled musicians, but they're not helped by the production—it's so clinical that it saps the music of any energy that may have been there. If they can up the energy, focus more on the short, sharp songs and maybe have fewer lyrics about murdering topless dancers, they may be onto something. (AM)
(Jelly)

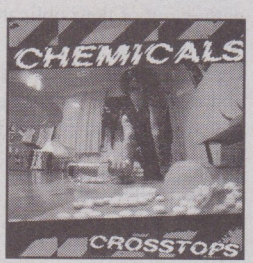
BLOODY GEARS – "Landscapes of Disease" LP

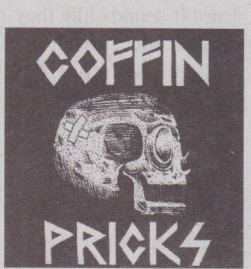
I first heard about these guys from my friend Bak, back in Athens, Greece. I was looking for a present for my boyfriend and he suggested it. "If he likes the WIPERS, LEATHERFACE, ARTICLES OF FAITH or HÜSKER DÜ, you should get it for him." And I did and it was and I loved it. This first full-length by Boston-based dark-punkers BLOODY GEARS, brings to mind moments from the dark and decadent '80s—you know, when hardcore and punk bands were crossing genres and mixing sounds like 1989 was the end of the world. So no one cared to sound like someone else, they just fucking got on with it and played all the things they thought were missing from punk at the time and fucking fused some newfound new sound shit. I love it! This is very melodic and highly melancholic, with layers of dark and brazen guitars on top of vocals so heart-wrenching at times, it hurts. Ultimately this is what I want from a band that isn't straight-up aggressive hardcore or psycho punk: pain. Pain, anxiety and disappointment, so well channeled into each instrument I can actually feel the guitar strings pierce my skin and the drum-pedal kick me in the stomach, while the vocalist spits on my open wound with a mouth full of alcohol and spite. When I need something that reflects my deep hatred and simultaneous empathy for society, I will listen to this. (LA)
(Deranged)

BRAIN KILLER – "War" EP

With a band I've seen live so many times that I can repeat their lyrics in my sleep and raise my fist in tune subconsciously, it can be hard to adjust to new material. I get stubborn and usually prefer the old stuff that is like an etching in my brain. I love older demo songs like "Fight Back" and "The Breaking Wheel"—they're carved into me and trigger memories of some of the best shows that I have ever attended. Songs like those cause one to burn with an inner fury that can be brought to surface with haste only by the gut wrenching deliverance from a band with as much potency as BRAIN KILLER. From their demo to this EP, there is still that true hardcore fury that hasn't faded over the years—they've kept their fire burning. BRAIN KILLER has the rage and intensity of FRAMTID with the blatant foundation of growing up on the PARTISANS and CHAOS UK. I'm always amazed at the lyrics due to their structure and cutting use of language. The eloquence of the words delivered, the feeling of their deliverance and the execution creates total perfection and has been ameliorated with the addition of Dan with dual vocals. Dan's co-vocals compliment the original line-up well and give this band an interesting edge that not all bands in this genre have right now. BRAIN KILLER evolved with their members and their sound and got better and more devastating—how many punk bands pull that off like a fine fucking wine? The drums are still driving and violent and the bass and guitar are as







punk as you need. Throughout this EP, as on previous releases, the constant guitar feedback is scorching and done with skill. This isn't messy noise—all sounds delivered by this band are done with an impact that is deliberate and inescapable. This release, and I think it could be partially due to the dual vocals, has a very burning Britain feel. It captures the anger and frustrations of modern times as well as anarcho bands like CONFLICT or CRUFIX did in the '80s. Every track on this record is a scorcher. You'll have to pull the plug or tag my toe to get this off my turntable. It is the most perfect final release for a band that had a good run—although there may be a flexi in the works? Thank you to these Boston punx for this record and R.I.P. Nick Poot. (AE)
(Framework / Vinyl Rites)

BURIAL – "Naked Pig/Warfare Orgasm"

Behind this uncharacteristically demure record cover, Germany's punk wolf pack return with two more tracks of top-notch Japanese-style driving hardcore. These new tracks are a bit more blown-out than their earlier releases, with a vocal distortion that recalls DESTINO FINAL and a bit more grit in the recording than their usual approach. I'm a sucker for a bit of noize, of course, and I think the buzzing guitars ramp up the impact of their heavy riffs. "Naked Pig" is the catchier of the two songs, with a strong later DEATH SIDE-style guitar hook while "Warfare Organism" cranks up the fuzz quotient and is built around a bludgeoning riff that conjures up what DISCHARGE might have sounded like if they came from Kyushu. Best two-song single I've heard since the last WARHEAD. (AU)
(La Vida Es Un Mus)

BURNING LOVE – "Karla/Love's My Only Crime"

Hey, have you given up on hardcore? So have these guys. I was pretty interested to hear this band's *Black Widow* 45, since it has that dude from CURSED in it but this is boring. It sounds like those bands that started ten years ago, when kids getting out of their obligatory eighteen months as straightedgers discovered the MURDER CITY DEVILS and American Spirits in the same weekend. Tame hardcore with cheesy rock'n'roll riffs. No wonder Southern Lord is on this band's nuts. (BL)
(High Anxiety / No Idea)

CxAxP – "Sunshine Girl" CD

This five piece from Osaka, Japan depart from the norm. The base is super-fastcore, but sometimes it sounds like they're playing two different songs at once, just chaos. They can drop into some pleasant rock'n'roll, like a calmer JELLYROLL ROCKHEADS, but don't stay there long. The whole disc is five songs in six minutes, so you won't get bored. There is some writing, maybe lyrics, in English and Japanese, but the English is pretty nonsensical, kinda like their music. (JM)
(self-released)

CHEMICALS – "Crosstops/Tune You Out"

Having witnessed this Portland band live very recently, I can attest that the skuzzy sunglasses vibe most commonly associated with '90s punk a la Rip Off records most certainly still exists. Moreover, The CHEMICALS are currently one of the leading practitioners of this dying art and this single is probably all the proof you'll need. Two tunes on a single side, clocking in at around 90 seconds total. Into it. (MC)
(Jonny Cat Records / Mutant Rock)

CHOOK RACE – "Medicine" EP

Another gang of Aussie indie dreamers that have been touched by the hand of Mikey Young. Three songs of rambling bedroom pop songs, marked by chiming, reverb-soaked guitars. "Medicine" is upbeat and energetic; the other two songs slope along at a more lazy pace, like it's really hot out and the band spent themselves cranking out the first song. It's like they hid in the basement to escape the scorching summer and this sun-bleached garage pop is what came out. (AM)
(self-released)

CITIZENS ARREST – "Soaked in Others Blood" EP

If the title and header of my old column in these here pages of *MRR* a couple years back weren't enough of an indication as to my supreme adoration of this band, I will dumb it down for you and state quite simply that, to me, CITIZENS ARREST is one of a small handful of bands that I will call a "best of *all time*"-er, and a true "one of a kind" band. I first heard their LP, *Colossus*, in probably the summer of 1993, followed by the earlier *A Light in the Darkness* 7" via the discog CD when it came out on Lost and Found in like '94. Since then, I have probably listened to this band more than any other. Fast forward to recent-ish times and a near-decade of rumors swirling that they would reform "soon" and play shows again, proved more frustrating than anything else, to the point that I gave up on it ever happening... Until some point in 2011 (2010?) when they re-appeared to play a couple shows and eventually recorded a new "digital" EP not long after, with early vocalist Ted Leo back in the fold as a second guitar player—and this 7" is the physical version of that digital EP. There was no initial apprehension to hear these new tracks because it seemed that most of these folks kept abreast of the underground for a while in one way or other, whether it was through indie rock or death metal, so it was a nice relief to finally hear these tracks and confirm for myself that they were in fact still *killer* and carried right along with where they left off in the early '90s. These tunes are absolutely crushing as ever and the riffs are hard as fuck, while sounding like nothing else; the vocals are still vein-bursting and completely vicious to the apex of pissed, with the rhythm section stretching the tension to a near implode. The two B-side tracks, "Family at Your Throat," and "Open Wound," especially floor me with how much they embody whatever "it" is that made the initial run of CXA un-fucking-stoppable with it's eerie string bends and shit. I honestly couldn't be happier with this record and a reunited CITIZENS ARREST. (JU)
(Coextinction / Painkiller)

CITIZENS PATROL – "Retarded Nation" EP

Five ripping originals and a SEEIN RED cover from these Dutch youth. The vocals are twisted and ugly and they tear through the songs so much, you can hear the bodies flyin' through the air as the band destroys. Fast and tight, to-the-point, rough-edged—this is nothing you haven't heard before, but I like hearing it again and again when it kills like this. Recommended, though I guess they didn't get the message that it's not cool to diss our developmentally disabled comrades by comparing them to idiots who vote. A thousand copies have been pressed, of which half are on clear vinyl. (JM)
(Spastic Fantastic / Too Circle Records / Way Back When)

CLEANSING WAVE – "Tread On" EP

While they adopt a lot of the trappings of noise core/crasher style (reverb vocals, feedback, a dark and blown-out aesthetic), CLEANSING WAVE have a much more progressive style than a lot of bands that you'd think would be their contemporaries. There's a lot of primitive hardcore ala early POISON IDEA and GAUZE influencing the music under the layer of fuzz and Melissa's vocals are more declarative than growled. Very rare to hear a band like this, where you can actually understand the vocals, which is great because the lyrics are atypically excellent for a 2012 hardcore record. B-side opener "Old Moon" is probably my favorite track, total US '81 meets Japan '84 driving fuzzed-out madness, but the whole thing is worth your time and attention. Limited to 300, so move fast if you want one. (AU)
(Prgnt)

COFFIN PRICKS – "Group Home Haircut" EP

Chris Thomson has one of the best voices of all time and one of the people whose every single release, with said voice, I have bought. From CIRCUS LUPUS through LAS MORDIDAS to MONORCHID and SKULL KONTROL, then I sort of came screeching to a dull thud with RED EYE LEGENDS, though they have a couple tracks. COFFIN PRICKS reignites the obsession instantly. All the other band members have been in other great bands (ranging from DAYLIGHT ROBBERY and OTTAWA to BOB TILTON and CAVITY) and their collective experience delivers a great 7". One of the best of the year easily; it's most reminiscent of the previously mentioned bands Thomson has been in, but is lighter and less wound up, easier going without losing any complexity or vigor. Great hooks that remind

me of DRIVE LIKE JEHU and *Pink Flag* era WIRE at the same time; no mean feat. They only pressed 300 of these, which is just stupid. (LG)
(Stationary Heart)

COLD WARPS – "Dreami Creepin'/Slimer"

Comes with a nice sticker of a pooch which, being a dog lover, I enjoyed. Slightly swampy, almost Chattanooga-esque FUTURE VIRGINS, melody and hooks produced just poorly enough for it to be good. I like this. (GG)
(Fundog, no info)

CREEM – LP

I have looked at the cover of this record a bunch—seemingly-working-class couples dancing from sometime mid-twentieth century—and each time thought to myself that it did nothing for me or the record itself for that matter. That is until now, when I finally looked at the guy on the left, who, based on looks alone, I assume to be related to the dude in the foreground, and the hate in his eyes is *insane*. I have no idea what the context of the image is, and I'm probably way off; like maybe it's one band dudes' dad or something, but to me his eyes are really striking and uneasy to a level rarely reached. Like, beyond anger and apprehension into straight up, "I will bury you…on the way home…*tonight*." But like I said, what the fuck do I know. Well, I *do* know that this impression works well with what I see to be the rest of this record's underlying themes of hate, distrust and the feeling of betrayal, the sense of struggle and failure. CREEM still relies heavily on the rockin' mid-paced gut-slugging tempos to carry the majority of the tunes to fruition, but the band seems to have traded back a good chunk of the mosh for melody in their pounding hardcore attack, which in turn adds a noticeable Oi! influence that wasn't so apparent on the 7", and is most obvious on "The Bricks." Not that there aren't still plenty of riffs for chest puffing, fist swinging and dick slapping, 'cause there is, it's just hidden in a more mature and advanced package of tastefully catchy leads over the otherwise brawny noise. Great second effort. (JU)
(Deranged / Katorga Works)

CURRAHEE / TRUTH INSIDE / UNFORCE – "One Common Goal In Sight" EP

Commitment Records brings us a split between three edge bands from three different continents. All three bands play very positive youth crew style hardcore. CURRAHEE are from Manchester, England and bust out with some solid edge jams that could easily drop on a label like REACT! UNFORCE from the Philippines drop two tracks that remind me of TOTAL FURY, with some hilarious vocals/breakdowns. Then there's TRUTH INSIDE from Florida, who have the most painfully cheesy vocals I've heard in a long time. Way too clean and friendly-sounding for me. These dudes should take some cues from Chip of TURNING POINT or Mean Steve of CONFRONT. Besides having artwork that makes Mike Bukowski look like Sean Taggart, Commitment Records did a really solid job with this split. (TM)
(Commitment)

CYCLOPS / GUANTANAMO BAYWATCH – split EP

GUANTANAMO BAYWATCH keep it topical, well 50% topical, by providing a party soundtrack of some sloppy surf guitar noodlings, I'm sure people younger than me (and I'm not old) with the help of whatever fuel replaced Sparks in the malt beverage market, do the twist to this shit all night long. CYCLOPS tighten shit up (in the loosest of ways possible) with a solid and catchy number that I will have stuck in my head for a while. Good job! (GG)
(Mutant Party)

DEAD BY DAWN / HEAVY VOODOO – split EP

DEAD BY DAWN is super crust death metal sounding but their band logo is still legible. This is good because I'm cryptic death metal and crust font illiterate. Vocals are very SKELETONWITCH. The song kicks off with a slightly epic and pretty intro that leads into very headbangy, crusty, death metal core. I'm sure this is like a wet dream for all those barfly metalheads who "grew out of punk." There is a slight rocker vibe here, but the metallic guitar wipes that out. HEAVY VODOO are TANK and MOTÖRHEAD infused and lean more on the metal side. I'm sure they could be grouped with the RIPPER or ELEGY bands of today. HEAVY VOODOO's track was recorded super raw and it's pretty ripping. It makes you want to reset the needle again and again. There are no lyrics included. Overall, both bands' tracks were solid. (AE)
(Captain Couch)

DEAD ENDING – LP

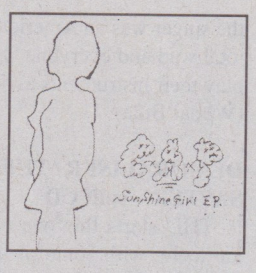
A number of years ago, Vic Bondi wrote an article for I believe *Hit List*, entitled something along the lines of "Why You Should Not Be In a Punk Band Under Any Circumstances." I know he didn't exactly take his own advice, but putting this band together was still a better idea than reforming ARTICLES OF FAITH. Despite having members of ALKALINE TRIO and RISE AGAINST, this band is far better than the aforementioned two and hit or miss on its own. At its best, it's well-produced, straightforward hardcore with dissonant moments that probably has the most in common with ARTICLES OF FAITH's middle period and as Bondi's anger hasn't mellowed with age, his vocals and lyrics are on a par content-wise (and somewhat quality-wise) with his glory days. But at its worst (the lengthy last song in particular), it's godawful melodramatic MTV mo that's not a huge stretch from ALKALINE TRIO, or AFI circa *The Art of Drowning* for that matter. According to the included one-sheet, they'll make their live debut at Punk Rock Bowling, presumably playing to hoards of hopped-up boozy beardos with ALKALINE TRIO tattoos. (DG)
(Alternative Tentacles)

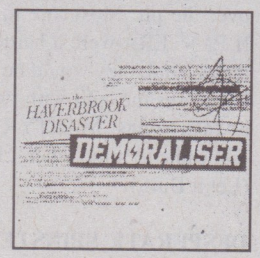
DEATH BY SNOO SNOO – "Tasta Saat" LP

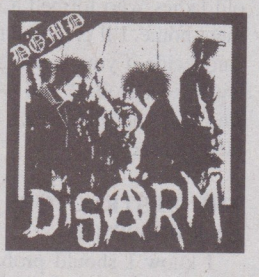
This sounds like Finland's answer to BOOM BOOM KID. Two gals and two guys playing stylistically ambiguous punk that never fails to surprise and entertain. It's fast, bouncy and catchy at times, and arty, sad and eccentric at others. I'm usually into bands willing to shun genre labels and DEATH BY SNOO SNOO (*Futurama* reference) is no exception. While not everything they throw at the proverbial wall sticks, overall this is a really spirited, fun and memorable album. (KM)
(Creative Class War)

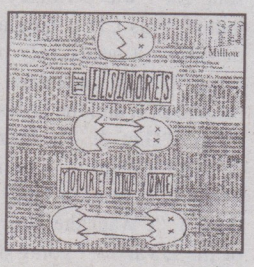
DEATH BY STEAMSHIP – "Facetious" EP

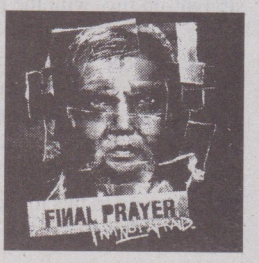
Man, this is just a bummer. Dancey rock stuff with some of the worst lyrics I've heard in a long time. Especially the B-side track, where the singer tells his foil, "I think you need to relax." Fuck that, I hate it when people tell me to relax. Maybe that's why that song really gets my goat. Maybe this sounds like BERNAY'S PROPAGANDA but instead,











the singer was an American dude who was also a total wad and everyone else in the band couldn't play their instruments as well. (LP)
(Whoa! Boat)

DEMORALISER / THE HAVERBROOK DISASTER – split CD

THD starts this one off with heavy metallic hardcore, with some of the most forced guttural vocals I have ever heard. The guy seriously sounds like he's trying to force out his lunch all over the pit. Moshcore to the fucking extreme. If PANTERA were a hardcore band instead of a metal band, they would be THD. DEMORALISER closes the split with two more moshy metal-as-fuck songs. MARTYR AD is the first thing that came to mind when I head this one. (BD)
(Let it Burn)

DESPERATE SPINSTERS – "Sexless Restless and Cruel" CD

Oh god no…this *sucks*! A joke band posing as old ladies who formed a metal band in a retirement home. I'll give you two song titles and you can decide if you wanna hear this: "Gang Raped By Boxcar Hobos" and "An Orgy of Death Starring You And Me." Heard enough? Me too. (MA)
(self-released)

THE DESTRUCTORS – "Sex & Drugs & Rock'n'Roll" CD

I know I should probably listen to a whole record before writing a review about it, but by song six I was seriously considering the 'stop' button. This CD is basically a party album, but that doesn't necessarily mean it's my idea of a fun party. The track titles are enough to give me the gist of it and the lyrics only confirm it: "Butt Plug," "Gag & Tit Clamp," "Crack Whore," "Sex in Chains," "I'm in Love With a Porn Star," (it continues "why can't all girls be like that?"), "I Want the Drugs," even a holler-back of the Dwarves' "going down to the drug store, gonna have me some fun." I can imagine a load of european thick-headed skin punks listening to this, as they raise sweaty armpits during the show to hug and mosh and spill beer everywhere because their team won the footie... The one song that seemed to be a bit 'deeper' if you may, was "Rock'n'Roll Riot (No Time to be Quiet)", which is still shitty pubrock anthem material, but nothing to spill your pint over. (LA)
(Rowdy Farrago, no info)

DHK – "Primera Maketa" EP

Total destruction punk from Peru. This is straight-up fury with the intensity of '80s Italian greats like WRETCHED with a DISCHARGE backbone. The guitars sound like high pitched wails in the night, the drums sound like garbage cans getting the shit beaten out of them with a steady D-beat and the vocals sounds like caged animals. ATAKE FRONTAL and AUTOPSIA fans listen up to this modern day classic! (AE)
(Odio Los Discos)

DISARM – "Dömd" EP

Here's a reissue of an essential '80s Swedish hardcore EP. I don't even hardly know what to say about this… I know this record like the back of my hand. As far as hardcore punk goes, this is about as perfect as it gets. Unrelenting, controlled D-beat drumming topped with driving riffs and a rabid vocal attack. I always dug how the vocalist aims for a tonal yell that matches the key of the guitars, rather than just screaming. Comes with a full foldout poster sleeve with original art and it looks and sounds excellent. Those who worship ANTI CIMEX, AVSKUM, SVART PARAD and the like probably already worship this too. Get it now! (MA)
(Voltage)

DISARM – "Regerings Stödda Mord" EP

My only complaint about this record is that it took way too long for it to get reissued. This seems to be brought to us by a label named Voltage. Well, kudos to you if you got the OK to reissue this. This is one of my favorite EPs that was ever produced by Sweden. It is so fucking punk. It is rapid and pissed in the manner the band plays and the vocals sound angry as fuck. If you are unfamiliar and have an interest in any Swedish hardcore, snag this fucker up because this is the root of most of the stuff coming out today. Killer!! (MS)
(Voltage)

DISASTER – "War Cry" LP

Sigh. This record just makes me so dammed happy and I'm ecstatic that LVEUM gave it the re-issue it deserves. This record has been OOP for many years, save a CD reissue on In Crust We Thrash records that featured insightful and hilarious shit-talking liner notes by Kawakami and I imagine that a lot of people won't get the import of yet another DISCHARGE-aping band in a long line of the same. The thing is, when DISASTER blew into the scene in '89/'90, they weren't just another in a long line of D-beat bands, they were one of the first to really faithfully recreate the DISCHARGE style at a time when most punk and hardcore bands were going in shitty dumb artsy directions and just generally stinking up the joint with crossover and funk jams. Regardless of the inspiration they provided other punx to get back to their roots and revive the style, DISASTER should be celebrated for having the good sense to buck the current trends and play the style they loved. So yeah, this is ultra-bare-bones DISCHARGE worship of the very highest order, eschewing guitar solos for the joy of straight driving riffs and pissed vocals that eerily recall Cal at the peak of his fury. This deluxe reissue includes the "War Cry" MLP, a flexi featuring one original comp track and two DISCHARGE covers ("Mania For Conquest" and "Fight Back"), a fat booklet of gig flyers, interviews and photos and new liner notes from Jacky Crust War. As far as I'm concerned this is a must-own record for any fan of D-beat or raw hardcore in general. (AU)
(La Vida Es Un Mus)

DISCHARGE – "Indoctrination of the Masses" CD

I don't know who is actually in DISCHARGE these days, but they need to just stop being a band. Seriously. Cut it the fuck out you rubes. Admittedly, I'm one of the people who think everything released by this band after 1983 is utter shit (and everything before that is classic), but I still can't comprehend who would actually enjoy this CD. It's a compilation of newer material with a few comp and live tracks thrown in. Amongst others, there are songs from *Disensitise*, a 2004 Tour CD, and the *Beginning of the End* EP. The glossy production on the album tracks just sucks. It's punctuated by a shitty nu-metal guitar tone, double-bass drumming and clean vocals that seem to overpower everything else. The version of "Never Again" on here sounds like a cover by a band featuring members of PROUDFLESH. Unbearable. (KM)
(Black Konflik)

DOGJAW – "Slow To Build" LP

This is a seriously awesome LP. It's music that feels like dark and dangerous grunge-punk. Like if L7 had been an anacho punk band. Like if RUDIMENTARY PENI had two lady vocalists who frequently sang in chorus. Sometimes harmonizing, sometimes just both fucking screaming. But those bands are like 20 or 30 years old, this record feels new, it feels fresh, it feels organic, it feels original. Like the band isn't trying to copy the bands they love, but instead create a sound that speaks their experience. The tempo drifts back and forth from song to song—and at times even within songs—giving the album a feeling like being on a small boat in the ocean. It's really cool and gives the album real depth. The ideal setting to listen to this album is: at night, in your room, alone, in candle light, on the floor and cutting up pictures, cloth or letters that you should never read again. Try it. You'll find it really euphoric. Then get a copy of this for your depressed adolescent cousin. Guaranteed they'll find it way more satisfying than *Bleach* or *Pretty Hate Machine* or whatever it is that high-school loners listen to these days. It's been a while, I'm out of touch with that scene, but this record rules so, so, so much! You should be listening to this right now. (FS)
(Rumbletowne)

DOUBLE NEGATIVE – "Hits" EP

Um…WTF? This record is insane. I realize I somehow missed *Daydream Nation*, but even the *Hardcore Confusion I* and *II* 7"s, that fall in between that LP and this 7", don't nearly touch this weirdness. Am I wrong? I mean, where the *fuck* does one begin to describe where this band has landed on the three-dimensional-planes of sound with one-D letters? And how do you write songs like that? This is what makes DOUBLE NEGATIVE better than *your* band. Better than her band. Better than his band. Better than zed's band. The parts are wild, intentionally flailing,

nearly inarticulate direct attacks over relentlessly rolling drums. It's called twenty-five(ish) years of practice and crafting your own playing style for some of these cats. Take a lesson kids. Just amazing. (JU)
(Sorry State)

DRUID PERFUME – LP

Borrowing stewing gunk from every era and flinging it in unpredictable directions, DRUID PERFUME are a band that has no equal today, or in any other day, really. On this LP, their third, the band cements themselves as the absolute front-runners in modern day skronk, framing their unforced brand of punk weirdness with a very free-sounding sax and a caveman-grunt vocalist that manages to convey epic levels of anger and creepiness. You'll either fall completely in love with this record or you will turn it off instantly. It's no-rules music made by certified freaks. And in my opinion, it's fucking extraordinary. (MC)
(Urinal Cake)

DRUNK IN A DUMPSTER – "Money Shot" LP

This reminds me of some of the first early '80s punk hardcore I heard. Simple, to the point, sloppy, ugly and somewhat dumb, but that's not meant as a knock. The song titles even give you a clue. "Smoking Coffee, Drinking Cigarettes," "Money Shot," "I Love Your Guns" and "Drink Deep" just to name a couple. And lyrics like "Drink...don't think, let's get drunk tonight, fuck work." The track those lyrics come from is pretty much a BLACK FLAG knock-off. Each LP comes in some other band's sleeve that mostly look like they were found in a dumpster or at Goodwill. My review copy is in a MICHAEL BOLTON sleeve. And the band name and album title are scrawled in sharpie on it. The lyrics are printed on a white record sleeve but the vinyl itself is a pretty combination of clear with green see-through swirls. (MH)
(No Profit)

DYSTOPIAN SOCIETY – "Cages" CD

Dark and gothic Italian deathrock. Simple and raw mid-tempo punk. At times you can feel an anarcho vibe and at times they go in a post-punk direction. For fans of 45 GRAVE. (FS)
(AF Music)

ED SCHRADER'S MUSIC BEAT – "Jazz Mind" LP

"Jazz Mind" is filled with some big-downer booming, courtesy of a two-man band armed with only a floor tom, a bass and some very aggressive and effected vocals. Occasional "additional instrumentation" aside, this works well for them. Certain moments capture an intensity that leads me to believe that they've laid themselves totally bare as the song ends, which is a compliment and my tiny recognition of the power displayed on a few of these tunes. Overall, it recalls both the mood and from-the-gut mentality of several No Wave heroes. There are only a few duff moments that have me slapping my head and internally complaining about their "art bullshit", which means I'm either ready to put my CCR records away or they're just good at what they do. You be the judge... you'll be intrigued either way. (MC)
(Load)

THE ELSINORES – "You're The One" EP

Some cool, straightforward garage pop from Kentucky that'll get your toe tapping. It's a lo-fi recording with plenty of 'verb in the vocals... You get a few JOEY RAMONE style love songs with a JOY DIVISION cover. (P$)
(Karmic Swamp / Space Cadet)

ESCORBUTO CRÓNICO – "Documentación/Tieso Talegos"

Man I just got hooked up with insane reissues this month! This single originally came out in 1982 and contains two tuneful Spanish punk numbers. I think there was a bootleg of this a couple years ago, but this one's official and contains original art and an insert including lyrics and a band history in Spanish. These tracks are mid–paced and catchy as shit, though I do prefer their more aggressive material from the LP reissue that came out a while back. Highly recommended for fans of old Spanish punk! (MA)
(Radikal 1977)

EYE FOR AN EYE – "Krawędź" LP

This long-running Polish band checks in here with their firth LP. Their experience shows in the songwriting, as they vary moods and tempos successfully over the course of these thirteen songs. The more straightforward stuff is clean Euro hardcore, for kids who shower, but they add in a lot more. They can bring the pounding mosh beat, the catchy chorus, the melodic lead, the gang-shouted verse... They'll utilize several of these in the same song, with no trouble integrating them. Unlike so many others, this band *should* be doing LPs, because musically they can execute a lot of ideas well and with concision. My only complaint, a minor one, is the production, which straddles the line between full- and over-production. The LP comes with a huge poster with lyrics on one side (Polish with English translations) and a photo-montage on the other. (JM)
(Campary / Pasazer)

FEAR OF EXTINCTION – "Winter Extinction 2012" EP

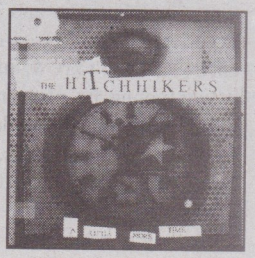
This record contains songs about street fighting and a "good night white pride" sticker fell out when I opened it up, so I'm partially sold on it just because it's fucking rad when a band is hardline on racism. The songs are pretty unpolished and crusty hardcore punk, but for what this is, it's pretty good. The band is aggressive and earnest in a lowbrow way and I dig the fuck out of the bass tone. I'd fight Nazis with these guys. (BL)
(ABC / Phobia / Riotstarter)

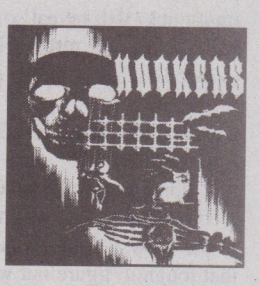
FINAL PRAYER – "I'm Not Afraid" CD

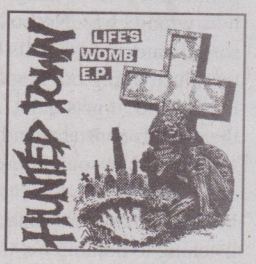
This band is sponsored by Carhaart. I had no idea Carhaart even sponsored bands, but they would've made a killing sponsoring AGAINST ME and THIS BIKE IS A PIPE BOMB ten years ago. Or maybe they were tapped in back then too and that's where Crimethinc secretly got all their money. Either way, FINAL PRAYER is indistinguishable from present-day HATEBREED. (DG)
(Let It Burn)

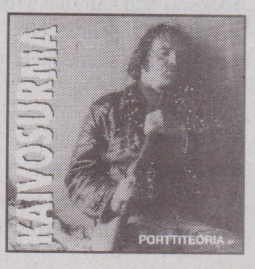
THE FORUM – "The Master's Wall" EP

Thrashy hardcore from Montréal with a solid dose of the crust. Most of the stuff on here is pretty straightforward and when the band does experiment with the formula it's somewhat hit or miss: "Mercy For Now" is by far the best song here, with some tremelo-picked speed riffs that reminded me of MARTYRDÖD, but later on the band descends into slower and shredder realms that make the second half drag. Nothing that reinvents the wheel, but "You Should Pay Rent









For Living Inside My Head" is one of the better-delivered lines I've come across in a while. Respect. (WB)
(Harsh Crust, no info)

FRANCIS HAROLD AND THE HOLOGRAMS – "The White Bull Weeps From Valhalla" LP

Here's a one-sided, three-song, clear picture disc 12" that marks the final recording from these masked Southern Californian morons. I've seen 'em a couple times and let me tell you, it's an experience. Whether or not I enjoy the experience I still don't know, but hey, nobody ever said it was gonna be pleasant. For the uninitiated, FH+H make bleak, plodding rock, drenched in feedback and electronics, complete with the tortured wails of a gimp left to rot at the bottom of a dark well. The intent, of course, is to make you think they're a bunch of serial killers. However, one listen to these songs (including the haunting piano passage that introduces and concludes the final track) will reveal some thoughtful minds at work behind the filth. (JH)
(Video Disease)

FUCKING WEREWOLF ASSO – "Eva Spence" EP

I don't generally have high expectations for records that require effort to figure out the name of the band. I figure if the band wants to make it that tough to figure out who they are, they probably just aren't that proud of the music. I usually point these sorts of things out so that I can tell you how wrong I was. Not so here. This is painful. It's sort of hardcore-ish at its base, but it just has way too much going on. It speeds up, it slows down; it gets loud, it gets quiet. And in the background, there is this constant synthesizer spitting out what sounds like a soundtrack to an LSD trip. Seriously, listening to this record makes me nervous. Imagine a hardcore band that spent like six years listening to nothing but the FLAMING LIPS and then stepped into the studio to record. (KK)
(Alleycat)

THE FUZZ – "The Sting" LP

A couple buddies going bonkers and seeing what happens... a story as old as time, right? One of the two dudes in this band is responsible for NAMELESS, whose half of the *Bi-Polar* 7" knocked my ass out a few months back. The FUZZ doesn't feature anything resembling the punk greatness found there. It's more stoned, fuzzy and varied this go-around. There is an even split between shit I can get behind (near-punky rockers) and shit that I reflexively hate here (I'm inventing a genre here: weed-blues), but I appreciate the homemade quality and rock'n'roll obsession. (MC)
(Melting)

GNARWHAL – 10"

This is straight-forward garage-boom swagger-swagger from Hawaii. GNARWHAL (nee Narwhal) are a trio featuring eepie shrieky girl vocals, guitar, bass and a rather good drummer. The recording quality is really great and the album design done smartly, but overall this record fails to put forth any new treks into the hesh-ish bar-pleasing garage music of yesteryear. However, I hear it can be rough surviving in what exists of the HI scene, so I hope they keep at it and work in something that really grabs! Oooooh, just when I was about to turn it off, the last track "Green Street Park Girl" (sung by one of the guys, alternatively) closed out the album... More in that direction would please these ears, definitely more in the vein of the NERVES than the MURDER CITY DEVILS. (JS)
(Dead Sparrow)

GRAND TRINE – "I Need You Baby/Say It"

Garage kids pay tribute to their garage fathers. One of these GRAND TRINE cats had a dad who was in '60s garage band THE BOHEMIANS and the progeny pay tribute with two covers. I'm not entirely familiar with the original versions, but the moodiness of "Say It" sure sounds like a classic dark and punky yearner to these ears, so much so that I find it preferable to the more upbeat "I Need You". A good enough record to make me wanna hear more outta father *and* son. (MC)
(Almost Ready)

GUANTANAMO BAYWATCH – "Oh Rats!/A Boy to Love"

I love 7" records. I especially love 7" records that have one song on each side. They call those "singles". I love singles. I especially love this single. Side A is a catchy little, surf-inspired instrumental. When I say "little", I mean that it's straightforward. It's lo-fi, fer sure. It does what it does. I could listen to it over and over again. Side B, while not an instrumental, is very similar in its lo-fi, straightforward, surf-inspired catchiness. This is worth going out and looking for. (KK)
(Jonny Cat / Mutant Party)

GUNTOWN – "Chaos" EP

Here is yet another record that I would assign to the genre of "co-worker rock." The style of rock music that you get when your co-worker comes up to you at work and says "Hey dude, are you doing anything tonight? My band is playing at a bar, it'd be awesome if you could come out!" And you know it's going to be bad, but you're curious, he's a nice guy and it's a Tuesday, you're not doing anything anyway. Because you know him personally it's a little interesting, but objectively its not too original and lacks charisma. You're glad you went to the show, but it'll probably be a one-time thing. (FS)
(Whoa! Boat)

HANDSOME SCOUNDRELS – CD

These guys sound a lot like early GREEN DAY. It's 2012 guys, mix it up a little. This is listenable but not needed except for maybe having a good time with friends. If that's your goal guys, I guess it could work. What doesn't work is a pop punk cover of "All My Loving" by my favorite band to not like the BEATLES. Brutal. (RL)
(self-released)

HAUNTED HEADS – LP

This record has Pete Avery written all over it, but somehow it fell into my review list, so I'll give it a shot. HAUNTED HEADS remind me of SUPERCHUNK played by the GET UP KIDS, with the guy from BUILT TO SPILL taking vocal responsibility. This is to 90's indie as MILK MUSIC is to '90s grunge revival. Its almost like they got right out of the time machine and came to record this just to go back to 15 years ago. (BD)
(Doubleplusgood)

THE HITCHHIKERS – "A Little More Time" EP

This is straightforward, driving, up-tempo rock'n'roll that also happens to be punk rock. Yes. It's got a deep guitar sound that really permeates the whole disc. This is a real head-bouncer. While it really doesn't sound much like the MAIDS, it somehow reminds me of their *Back to Bataan* record. It could also be mistaken for one of the early singles released on Raw records. Excellent. (KK)
(Orange Fight)

HELLSHOVEL – "Hated By the Sun" CD

There's a strong feeling of motion to these songs, as if they are part of a larger narrative, which doesn't seem impossible given the fact that they were recorded in "various apartments in Montreal and Berlin." There are kaleidoscopic melodies, blimps and scratches, gritty drums and enough repetition in the riffs to safely assume some sort of unearthly state of mind had been reached by way of acid and absinth. It's lo-fi enough to be absorbing, dark enough to keep you intrigued, but not overly-psychedelic so as to lose any of its garage flavour. Slightly distraught and mysterious, like the cover, this sounds like the ideal soundtrack to a sun-lounging, bourbon-drinking, chain-smoking, summer; or even a one-off, home-alone trip down mescaline alley, just you and your scary thoughts... Pas mal indeed. (LA)
(Slovenly)

HOOKERS – "Riding With The Angels/Teenage Blood"

The HOOKERS are back to stay with a vengeance and our shitty world is blessed. This is the best thing I've heard from the new line up so far. "Teenage Blood" fucking smokes with a chorus that is catchy as hell ala the MISFITS. My girlfriend and I actually found ourselves singing the chorus out loud while walking through the local cemetery we snuck into at night. No shitting. Side two is a biker tune that would make Mr. SIMON STOKES proud. Got to see them twice on their recent conquest of our area and,

trust me, you don't want to miss them when they come to pillage your town. (RO)
(Black Lung)

HOOKERS / WHITE BARONS – split EP

Wow, it's like 1997 all over again. Except this time I'm actually listening to the HOOKERS. They kinda sound like the scungey dirtbags I always imagined, though I'd never guess they had such a strong Detroit Rock vibe going. Guess it's time to (re)visit the old stuff, this is pretty tasty. SF's relative newcomers WHITE BARONS arguably outshine their elders, especially if you can handle a tough girl singing rock'n'roll... No doubt her dominating personality coaxed the guest vocals here from BLAG DAHLIA (of THE DWARVES kids). This copy's on rad red and black splatter wax and now I've seen everything... a HOOKERS record with a download code. (GB)
(Champagne & Cocaine / I Hate People)

HUNTED DOWN – "Life's Womb" EP

Non-stop violence and frustration pours from this 7". It's a mash of intense hardcore laden with feedback throughout. The way this band delivers noise is gruelingly intense and does not let up at all on the A-Side. This band reminds me of DEVOUR due to their hardcore foundation, which can get a little weird at times as heard on the B-Side. They definitely lean on the mysterious guy hardcore side. HUNTED DOWN is super brutal and moshable. I can't even imagine what devastation this band brings live with furious drums, fast guitar and visceral vocals. B-Side is dark and has that ethereal-feeling bands like LSD touch on, but then drives into the devastation captured on ISTERISMO's *In Giu Sotto* tape as they pound you with a full on hardcore punk attack. Fucking solid. (AE)
(Video Disease)

HUTT – "Monstruario" CD

Having just come home from a fest in LA that featured what seemed like a million mediocre grind bands, I'm a bit burnt out on the style, but HUTT play perfectly acceptable modern grind in the style of NASUM. Not too many riffs per song, good high-low vocals, some nice breakdowns and some super-cool EC Comics art in the booklet. Not bad, but nothing you haven't heard before. Cool PSYCHIC POSSESSOR cover; don't hear a lot of those. (AU)
(Criminal Attack)

HYPOCHRISTIANS – "Terror During Prayer" LP

Shit, this is not a record for nice people. Right off, the blown out and massive bass tone kicks you in the ear and the band tears off into a crusty Texan grind assault. The songs are fast and brutal about half the time, the other half is mid tempo heaviness with a lot of swagger. All the song titles are pretty ridiculous but actually kind of descriptive of what the band sounds like; the first four are "Fuck Your Faith," "Total Hatred," "As Churches Burn" and "Into the Woodchipper," so you can infer that these dudes are pissed and don't give a fuck about your feelings. (BL)
(Haunted Hotel)

ILL CONTENT – "Strength Through Common Suffering" CD

Formed in 2004, this is fastcore straight outta Oakland, CA with some heavy '90s metal leanings. Made up of some old timers from the punk scene of the area, this is definitely for those who are fans of DRI, ATTITUDE ADJUSTMENT and avid readers of one of my favorite zines around, Short, Fast and Loud. This isn't just straight up thrashcore, there are blastbeats, midtempo and even melodic parts with some throaty low-end grind vocals in addition to the primary singer. Not essential, but not badly done. (MB)
(self-released)

IMPO AND THE TENTS – "Don't Give me Your Number" EP

This is snotty punk definitely informed by '77 style mixed with some poppy shit. It's not thought-provoking or smart, just catchy and simple—ain't nothing wrong with that... The songs are incredibly tight on here, which is cool in a sort of teenage weirdo way, but lacks some spontaneity. This is the kind of band that might "make it" at some point. Go for it, dudes, 'cause there is nothing threatening here to punks, but to the mainstream, you guys are cheeky and cute. Ride the wave. I liked the cover until I realized it was a girl getting choked, hopefully it'll enhance the weak orgasm that these dudes are delivering. (MB)
(Alleycat)

THE INTELLIGENCE – "Everybody's Got it Easy But Me" LP

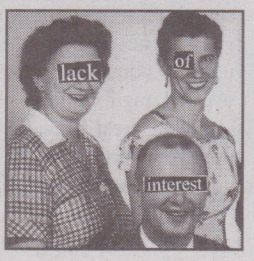
More or less a crap disappointment. I know people love this band, they've paid dues and I have liked some songs of theirs generally speaking, but this is just... nothing I would ever put on at home, it's boring as sin and quirky/hokey when it's not. I'm not trying to be a Negative Nancy, there just are literally no fucking hooks on this record despite having like Partridge Family-sized bands on half the songs. Summer's snoozer. (JS)
(In the Red)

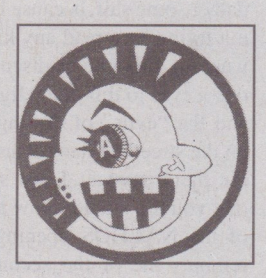
KAMI ADA – "Resistencia Libertad" EP

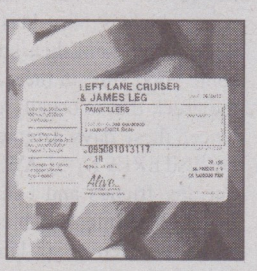
With an international line-up containing members from Colombia, Poland, Indonesia and Germany, KAMI ADA play indignant political hardcore that blends the ultra-anthemic quality of melodic '90s anarcho-punk with the one-two kick-snare throttle of thrashcore...Very nice. The vocals (sung in Spanish) are varied and excellent throughout, with lyrics focused on xenophobia and the racist policies of Frontex, the EU's border security agency. This record definitely grew on me with each listen and if I have any complaints about this 7", it's that it's far too short! Seriously, I'd love to see what this band could come up with on a full-length. At times this felt like the songs would benefit from having more room to breathe. Nonetheless, a damn fine introduction to a band worth keeping an eye on. (WB)
(Aktiver Ausstand In Plastik, no info / Emancypunx / Fucking Awesome Music Everyday / Refuse / Up The Punx)

KIDDA BAND – "Fighting My Way Back/Saturday Night Fever"

The second single by those premium purveyors of prime '70s power pop, the KIDDA BAND (right after they stopped being INCREDIBLE). Two slices of perfect, catchy, glam-tinged pop tunes. "Saturday Night Fever" doesn't seem to have anything to do with the John Travolta film of the same name, unfortunately. I'm not aware if this record ever came with a picture sleeve (probably not), but unfortunately the reissue doesn't. This makes it more accurate, sure, but less interesting to look at! Still, classic vintage cuts available to the listener at non-eBay prices, can't say fairer than that. (AM)
(Last Laugh)







LACK OF INTEREST / WEEKEND NACHOS – split EP

Dear WEEKEND NACHOS, with all the terrible bullshit happening on this planet, you have chosen to wield your "brutal" and "crushing" tunes to rail against, of all things, Critical Mass. I get it, it *is* annoying in so many ways and as a cynical cyclist I admit that I too cringe a little every time I see a "bicycling against oil wars" placard on the back of a milk crate on the rear rack of some bike. But it's harmless and if they need a reason to ride a bike, so be it. Your target isn't necessarily where I take issue anyway, it's that you actually wrote the lyric "Run you over / Laugh while you scream." I fully recognize that great liberties were most likely taken with your "artistic" license and it isn't something you would actually do, but it does happen in this "real world," that you also ever so articulately cite. Hell, some asshole tried to intentionally run me over *twice* just last week about a block apart, mid afternoon, for no reason at all as I was riding home from work, and he looked me square in the eyes on both attempts before speeding off like a coward. So yeah, you probably exaggerated in your song, I don't care. When you feel strongly enough about something to commit it to vinyl and set it free out into the world, you are responsible for whatever repercussions may come along. If you wanna bring violence into this, maybe you'll get to fight me. "Live a day in the real world" is right. Gimme a fucking break. I'm not trying to take you to task here, like I'm your dad or some shit, because I'm not that clever. I'm not trying to spread any kind of "agenda," and I want no dialogue or discussion, or to open anyone's eyes to this "new light" of riding a bicycle and the "evils" of driving because most bikers on the street are dangerous and have no business out there anyway. I just simply wanna tell you that you are stupid. Now the music… The verse of the NACHOS opening track oddly enough reminds me of the second SKITSYSTEM LP but other than that, the rest of their side of this record shows what WEEKEND NACHOS do best, which is blast-blast-blast, stop-on-a-dime into a dirge jam, then back to blasting. There's some good stuff in there, especially considering the dreck that is usually considered "power violence" these days. I remember when the LACK OF INTEREST / SLAVE STATE split 7" came out, my friends and I instantly referred to 'em as "Lack of Infest," which stuck for a long time. Now, nineteen years later, they're still on the same trip of blazing fast barebones hardcore with interesting riffs and neck-snapping changes in speed and direction. Great stuff from a band that has constantly pumped out quality releases for two fucking decades. (JU)
(Deep Six)

LANDMINE MARATHON – "Bastard Child/ Giving Her Death"

I used to be pretty stoked on this band but haven't listened to them in while and was a bit disappointed with this EP. Is the LP I have as full of yawn-inspiring metalcore riffs as this? Is metalcore still a viable thing? Never mind, I don't even want to know. There are only two songs on this disc and both of them meander through enough chord progressions to make up a much longer record and a lot of the transitions between parts are awkward. The vocals are about something that sounds like a bummer but I can't discern an overarching narrative, even though the lyrics are printed on the back cover. It's just a series of sentences with metalcore buzzwords, it's kind of like how the riffs are constructed. Maybe I'm a snob but I want something a little more substantive. (BL)
(Deep Six)

LAUGHIN' NOSE – "Fallin' Fallin' Into Your Heart" EP

Apparently, this is a single-sided picture disc reissue of a 1981 single by Japanese punk band LAUGHIN' NOSE. While you may have reached for your wallet at the mention of "Japanese punk reissue," I encourage you to think twice. While it's an interesting artifact of an earlier, more innocent time, this song is just cheesy FM radio pop. It's not even new wave, never mind punk. I dunno if this was some in-joke at the time or what, but unless you're a completist, I wouldn't bother. (AM)
(MCR)

LITERATURE – "Arab Spring" LP

This is '70s inspired power pop. Super tight, pretty, crisp and sweet. Lots of love songs here dealing with heartbreak and rejection; surprise! Kenny Kaos or Dougie should review this, but I know what well-done music sounds like. This super catchy and infectious, I was humming "Criminal Kids" as soon as I stopped the turntable to grab some tequila. The production is very polished, but there is a lot that you wouldn't want to miss otherwise. If you like the newest wave of GENTLEMAN JESSE stuff, you might dig this. (MB)
(Austin Town Hall / Square of Opposition)

LOOSE VALUES – "Tallest Bike In Town" EP

I feel bad about judging a record by its cover, but I really don't like this one. It's not that it is a creepy pen drawing of a naked man with his hairy hands up his ass; it is that it's just unpleasant to look at. However it is the music that matters. LOOSE VALUES are slow and plodding. The music is metallic, with pounding drums and noodle-y guitars. The vocals are overblown, making them sound exceedingly sinister. Too hard rock for my taste, but I wouldn't turn the station if they came on the radio. (CK)
(Snack Religious, no info)

LOVE COLLECTOR – "Human Bodies" EP

Yeah! This is the kind of shit I like. '90s-style garage punk with catchy songs, bratty singer and unassuming musical style. The music is punchy, sloppy and trashy. This is the type of band that plays music for the fun of it and hopefully some free beer. Four songs on a 45 RPM 7" record. Short, sweet and superb. Plus male nudity on the cover. Features ex-members of the APE SHITS, the FELLS and DIRTY SWEETS. (CK)
(CQ)

MAGIC CHRISTIAN – "Let's Shake/Teenage Head "

MAGIC CHRISTIAN is an interesting super group. It's comprised of Cyril Jordan from the FLAMIN' GROOVIES, Clem Burke from BLONDIE, Eddie Munoz from the PLIMSOULS and Paul Kopf. For their debut single, they chose to feature "Teenage Head," the FLAMIN' GROOVIES' song and "Let's Shake" by TEENAGE HEAD, who are named after the FLAMIN' GROOVIES' song they play on the flip, featuring Gord Lewis from TEENAGE HEAD. Both songs are classic and for the group to presume that they could cut superior versions to the originals in the studio more than 30 years later is preposterous. What we have are very faithful "covers" of their old songs that are good, but completely unnecessary. Even more perturbing is the following description found on their website: "[MAGIC CHRISTIAN] is setting forth to set an iconoclastic yet defining standard of Rock and Roll for this new Century of mostly disposable, stylized and grossly derivative pop rock'n'roll acts." With such audacious elitism, you'd think that the group would deliver something more than their institutionalized hits from past decades, or at least concoct a new perspective on them. (SL)
(Schizophrenic)

MARK SULTAN – "War on Rock'n'Roll" LP

As we already know, if rock'n'roll was a religion, Mark Sultan would be an orthodox fundamentalist; and if you count yourself amongst the devoted, you're likely to hang by a broken guitar string at his command. If this farfetched analogy resonates with readers whatsoever, this record is for you. It was recorded live in one take at a Berlin club. The tape hiss and live urgency compliments Sultan's solo performance very well. We have his effortlessly compelling soul vocal styling, ramshackle tambourine and an unpredictable tempo to provide the dense mire that gives each of these songs their enduring character. An artist like Sultan doesn't beg to be analyzed. His effectiveness is bound by listener's willingness to accept the majesty of rock'n'roll that transcends its inherent constraints. (SL)
(In The Red)

MASSGRAVE – CD

MASSGRAVE have been doing their crusty grind thing for over ten years now and despite this full length coming out in 2011, it was only their second full-length after mostly releasing splits. Eight splits if I counted right, on 7", 10"

and LP with bands including STORMCROW, WARFAIR? POSER DISPOSER, P.L.F., CATHETER, IN DISGUST and a few others. I think the list of bands they've done splits with give you a good idea of how they walk the line between the burly, crusty hardcore and grindcore. By today's standards this honestly doesn't sound very crusty. It's more a modern raw hardcore sound with grindcore thrown in. Good stuff. (MH)
(Haunted Hotel)

MATTY EFFIN MORISON – "Hit The Bigtime" CD

A somewhat annoying, rather dreary attempt at snotty melodic hardcore, a la early PROPAGANDHI/NOFX. Definitely not helped by the singer being unable to produce more than an atonal whine. The trying to be smart and coming out largely crap lyrics are not saved by the insertion of various lines from BAD RELIGION, NOFX, PROPAGANDHI, REFUSED and various hip hop stuff. I remain singularly unimpressed. (RK)
(self-released)

MEASURE [SA] – "My Heart and the Real World" CD

So the MEASURE [SA] have put out so many 7"s, splits and comp tracks, that this is now their second "previously-released songs" collection LP/CD. They're like the pop-punk AGATHOCLES. Eighteen songs in all—it's pretty good stuff. To paint an unfairly simplistic picture of this band, imagine if the ERGS were English lit majors living in Brooklyn. And the singer/guitar player was a lady. Yes, that would also possibly mean that the songs aren't about girls anymore. The songs are catchy and upbeat with frequently harmonized vocals. Lyrics are thoughtful and personal, but rarely go into emo territory. It's like music made by kids who grew up worshiping NEUTRAL MILK HOTEL and then started a pop-punk band. It feels very East Coast. (FS)
(No Idea)

MDC / NAKED AGGRESSION / RAW POWER / SÖM-HI NÖISE – split EP

The cover of this four-way split 7" depicts skeleton cartoon-punk audience members singing along to a skeleton cartoon-punk band, which I suppose is truth in advertising. The acoustic MDC song is about 2012 being the end of the world and brings to mind that old EURYTHMICS song "Sweet Dreams" and it might as well be a collaboration of the VIOLENT FEMMES. Moving on, SÖM HI-NÖISE give this record its main redeeming value, with a raging fast hardcore song with shitty production, a tin-can snare drum and some blazing riffs. The RAW POWER song is a middle-of-the-road straightforward hardcore song that isn't bad, but doesn't add to their legacy. Nor does the song by NAKED AGGRESSION, which is more or less cheese rock with Velveeta solos and big gang vocals about taking to the streets, but ultimately sounds more like something suited for commercial radio. Unless you make a drinking game out of their use of the word "fuck," in which case you may be wasted enough to think this song is good.
(Black Trash / Canya! / Fundacion C y C / Italian Thrash Attack / Trasbtocat / Truco-Espárrago / Tu Pa Tu Tu Pa)

MOSS ICON – "Complete Discography" 2xCD

For some reason this record review has been a total brainkiller to write. How to sum up a band, any band, that shifted the musical landscape in such a significant way!? Especially one where the adjectives you come up with to describe their sound make them sound like something you should cross the road to avoid... A band that evolved out of the post DCHC Mid-Atlantic scene, same time as the first HATED 7" and REPTILE HOUSE and just after RITES OF SPRING; a collection of bands and kids figuring out what to do with the energy that hardcore offered up, after it had seemingly become a refuge for macho retro-creationalists. Forcibly pushing it in a different direction, creating a new sound-world, one that many have attempted to recreate without the imagination and passion and power evident on this two CD set. As you probably know, MOSS ICON birthed a legion of die hard reenactment bands who aimed for the same territory, but came up with a sickness inducing collage of Winnie the Pooh tattoos and stalker-esque song poem lyrics enclosed in manila envelopes. Do not let your fear of the genre spawned by this band taint your feelings about their output. Most of the MOSS ICON records came out after the band had broken up in 1991, which lent them a mythic unknowable air, particularly heightened by the alternately wound up tight yet falling apart, desolate music. The combination of Tonie Joy's raw, heavy individualistic guitar sound, (that would go on to shape BORN AGAINST and UOA with metal and art punk influences creating something totally singular), and Jonathon Vance's impressionistic lyrics with the solid backing of Monica Digialleonardo's bass work together to create something that is otherworldly without being ungrounded. This has also been released as a double LP I believe and you should ignore my much labored-over words and investigate yourself if you have never heard this band. Magisterial. (LG)
(Temporary Residence)

MULTICULT – "Spaces Tangled" LP

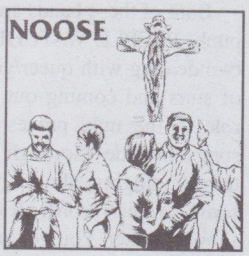
This sounds like a grunge band trying to play pigfuck/JESUS LIZARD style. The vocalist sounds like a mix of COBAIN and the guy from ALICE IN CHAINS. The music is like a more cock rock JESUS LIZARD. I am not ready for this combination of wretchedness. I hate *rawk* music, makes me think of leather trousers; should be banished to a bar on the Sunset Strip in 1994. Get it away. (LG)
(Sleeping Giant Glossolalia)

NA'KAY / UNHOLY GRAVE – split 5"

NA'KAY from Indiana have a noisy, sloppy grindcore sound with almost death metal vocals at times. It's chaotic and heavy. The distortion and noise are maxed out but you can still hear the song. UNHOLY GRAVE surprised me on their track. Odd, almost non-word la-la spoke singing over a catchy grind track. The track also has a guitar riff somewhere between a rock'n'roll sound and hardcore. The chorus is super catchy. The cleanly sung chorus with minimal guitar and much faster drumming works. In other words, if you are thinking "oh, just another UNHOLY GRAVE release..." Nope, a very different sound for them. Good stuff from both bands. (MH)
(Crucificados / Dropout / Everydayhate / Haunted Hotel / Insurgency / To Live a Lie)

NAPALM RAID – "Mindless Nation" LP

I just saw this band in Oakland the other night and they blew my fucking face off! NAPALM RAID from Nova Scotia offer up nothing groundbreaking in the lyrical or art department, but within the grooves lays tons of power and anguished hardcore crust. Ranging from DISCLOSE styled D-beat to faster ENT/DOOM and even the mid-tempo 1-2



1-2 pit stomper, this LP has an appeal that most modern crust records don't. There's even a melodic solo guitar intro in the last song that is pretty reminiscent of the one at the beginning of the *Country Of Sweden* LP (busted!). But hey, this is a fucking scorcher of an LP, so go see 'em and pick one up. (MA)
(Rust and Machine)

NEON PISS – LP

NEON PISS is incredible for their ability to craft urgent, immediate punk that is instantly memorable without ascribing to pop-punk, power pop or any other facet of punk that hooks are usually limited to. Their guitars swirl and coagulate constantly until a lead crawls out from the mire and slashes belligerently, or a riff rears its head to obliterate. The music alternates between murky dissonance and straight-ahead pummeling, but with enough clean breaks thrown in to remind listeners how tight they are. It's all executed with class, while Kyle's distinct vocals arrest listener's attention. He enunciates well and carries a tune while retaining certain savageness. NEON PISS demonstrates brilliantly how to craft a well-recorded album, technical punk that reveals instrumental proficiency and a knack for actual songwriting without becoming pigeonholed as a particular style. (SL)
(Deranged)

NO CLASS – "Keine Klasse II" LP

It doesn't say "No Class" anywhere on the jacket or vinyl, so good luck discerning what's up with the title. Once this hurdle is cleared, you get a burly hardcore record, with a thick, warm sound, fuckin' heavy guitars and an overall feel like a modern take on the first SICK OF IT ALL 7". The thing this 12" lacks is quality songwriting. All the pieces are there, but it doesn't come together in a way that makes me wanna put it on again. (JM)
(Deranged)

NONA / PEEPLE WATCHIN' – split EP

Both of these bands are playing catchy/poppy punk. PEEPLE WATCHIN' give three songs—two dealing with queer/gender ambiguity issues of slurs and coming out, and one about punks' role in the ugly process of gentrification. All songs include thorough explanations of what they're singing about. NONA also lent three songs to this record, all of which are of lighter subject matter. You get one about staying young and having fun at your (presumably) shitty job, one about calling out fellow punks on their facades and one especially goofy one about not returning your shopping cart to its corral. The music is fast and catchy with awesome lady vocals. (BD)
(Get Better / My Parents' / Square of Opposition)

NOOSE – "Depraved Indifference" EP

This XVX band seems to be on the tip of lotsa tongues right about now, whether it's over what some may view as their "extreme" stance on certain issues of animal rights, straight edge or anything else, or due to their virtual implosion on tour in Europe (which, to be fair, is thus far only disseminated by "he said, she said" accounts posted on the internet, that on the surface look to have a lot of holes on both sides, so for now, I'll hold off judgment). Fuck it though, no one seems to have any kind of real convictions anymore and when they do, they are labeled, reactionary, crazy or archaic. Fuck that shit; if you believe strongly in something, have some goddamn balls and stand up for yourself, whether it's a minority opinion or not, *even* if it's anti-me. It's refreshing. Musically, NOOSE is mining the SS DECONTROL and DYS-school of hardcore and they do it *real* well and with an intensity that is rarely matched. The fast parts are killer, the moshes are hard, the production is huge yet raw…it sounds perfect. (JU)
(Refuse)

NO STATIK – "Never Be A Martyr/Earhammer Soundsystem"

New 45 from one of the best hardcore bands in all the land. This is a teaser of sorts for their upcoming second LP, which will surely lay waste to everything in its path. These two tracks were recorded during the same session as the new album and definitely don't disappoint. The A-side is standard NO STATIK fare; blast beats make way for a mid-paced section teeming with raw aggression. "Never Be A Martyr" is a bona fide rager that will surely excite even the most jaded punks. The B-side is an industrial, noisy, dancy re-imagining of the A-side. It's a studio experiment similar to the second half of their *We All Die In The End* LP. While this record serves mostly as a preview of things to come, you should definitely own everything by this band. (KM)
(Prank)

NOW IN 3D – "The Knife Is The Law" EP

The music is fuzzy, modern garage rock, but with a kick. The vocals are sing-songy and rhyme, but with a very masculine voice buried in the echo. But it is the drums that get me. They're fast and furious, sound a bit off and use way too much cymbal. However it is that sound that is distinguishing this band. One of the headless torsos on the back cover is wearing a SCREAMERS t-shirt. Another is wearing a SCREECHING WEASEL one. I can't decide if that is supposed to be the band's influences. I could probably argue in favor of it, but that would be a disservice to an otherwise interesting band. (CK)
(Total Twitch)

NUEVO CATECISMO CATÓLICO – "Nuevo Catecismo Católico + En Llamas: 1993-1995. Los Anos en Goo Records" 2xLP

A very nice, double LP collection of the first two albums by San Sebastian's NUEVO CATECISMO CATÓLICO. The band has a proto-punk style: heavy guitars and music played at a break neck pace. 1993's eponymous album sounds like RADIO BIRDMAN or the STOOGES at three times the speed. *En Llamas* goes for a more RAMONES-esque style, but is still played even faster. The tempo fortunately keeps the music from sounding too metal. I am shocked I never heard of NUEVO CATECISMO CATÓLICO in the '90s (or even now since they are still playing), but I am glad I finally have. (CK)
(Solo Para Punks)

OBNOX – "Purple Reign" EP

New, weirdo *schit* on Negative Guest List. OBNOX is LAMONT "BIM" THOMAS of BASSHOLES and PUFFY AREOLAS fame or lack thereof. This is a one-man band, psychedelic studio trip with guest distortion guitars on all three songs. The first song is a heavy, over the top, psychedelic punk blast, second song is mellower, contemporary-sounding, weird punk deal and the extended flip spreads out into a wah-wah dominated "Funhouse"-ish dirge. Fun demented shit, I wonder if he plays this stuff live? (GB)
(Negative Guest List)

PARLAMENTARISK SODOMI – "De Anarkistiske An(N)Aler" CD

PARLAMENTARISK SODOMI (and their main man's other project PSUDOKU) is some of the best grindcore being made today. This is mostly a one-person band from Norway, but he gets help on a few tracks with guest solos, etc. The sound is pure, brutal, fast grindcore that has harshly political lyrics. You can hear similar guitar styles between his two projects but the rest make P.S. and PSUDOKU sound very different. If you're looking for other bands to compare them to, there aren't many. I can hear a tiny bit of each of INSECT WARFARE, older NASUM and GRIDLINK. This reissue of sorts is slightly odd. The LP was released back in 2009 on 625 Thrash and the tape was released in 2011 on Rotting Chapel. This is not only the first time it's been released on CD, but the label says this CD has "bonus tracks." Those bonus tracks are from the *Regnskog, Fred Og Vegetarmat* 7" also released in 2009 on 625 Thrash. Don't let any of that get in the way of giving this a listen, choose your format and run and get this amazing record. (MH)
(Haunted Hotel)

THE PAUKI – "Ship Won't Go To Port" CD

A Russian self-described "beer-core" band, that have—so far as I can ascertain—put out a dozen records and a DVD over the last sixteen years or so. A couple of 'em sport kilts, which is a little, ehr, odd. And the singer also plays the pipes (presumably bagpipes, but I guess they might be Irish pipes) and a flute/tin whistle. Unlike the REAL MACKENZIES they don't seem to be claiming any Scottish heritage, though the opening title track is entitled "Voice Of Kilt." They sing in their native (i.e. Russian, not Scot-

tish) tongue and as with the aforementioned kilt (and LP title) the translations are (presumably) as inadvertently hilarious as the subtitles on Hong Kong films. They're a tad more hardcore than the REAL MACKENZIES, but are definitely good at what they do and they use them traditional instruments well enough. As someone who grew up in Scotland, can't say I ever dug bagpipes or kilts, but guys make 'em both palatable. The great sing-along driving anthems certainly help. (RK)
(Bruised Knuckles / Butch and Suzy)

PERIKATO – "Jälkiteollinen Painajainer" EP

A fantastic dose of frantically urgent classic Finnish thrash ala UUTUUS or KANSAN UUTISET, PERIKATO (which translates alternately to "destruction," "extinction," "downfall," "ruin" or something equivalently gloomy) deliver intense, distortion-laden thrash, marked by scattered rambling vocals, shouted as sharp punctuation, as they seem to race to keep up with the ten blistering doses of completely thinned out, distorted, fuzzed out guitars and rumbling pounded rummut (drums). This EP, *The Post Industrial Nightmare*, is not quite as an adventure in pure noise as say, something like ISTERISMO, but does tread noise not music boundaries pretty deftly, as it speeds forward and that energy and delivery give this somewhat of a distinctive edge over carbon copies of the style, or even to distinguish it in comparison to the originators. Featuring three songs from the band's 2011 demo and a KIRIOUS cover, socio-political lyrics are entirely in Finnish, but seem to revolve about the economic devastation in Europe—as austerity cuts back on social programs—and the social contract between a government and its citizens. Killer EP! (KS)
(Raakanaama)

PERMANENT RUIN – "Theme for Castration" flexi

Utterly essential shit from hands-down my favorite hardcore band in the Bay Area right now, this piece o' plastic was put out by the flexi-happy R.P.N.D. crew and features seven songs from PERMRU's 2011 demo tape. The extreme excellence of these recordings should be no surprise to those of you who recognize some of these folks as alumni of IN DISGUST, CONDENADA and SOURPATCH, but PERMANENT RUIN are in a world unto themselves, a seething, grinding HC whirlwind, with caustic vocals, other-worldly blast beats and guitar leads that would make a second-rate Burning Spirits clone gag with envy. Seriously, if you catch PERMANENT RUIN live and aren't moved, do the rest of us a favor and light yourself on fire already. (WB)
(Radical Punks Never Die)

PIGS – "You Ruin Everything" CD

PIGS (not to be confused with the Bay Area metal/punk band PIGS) have a sound that is extremely familiar but unique enough that I can't place it. Formed by the bass player from UNSANE, the drummer from PLAYER'S CLUB/FRESHKILLS/HELLNO and the producer who has produced CAVE IN, CONVERGE, MADE OUT OF BABIES, UNSANE and KEELHAUL, gives you a good idea what the band sound like. PIGS have that pummeling bass/drum sound of bands like UNSANE, HELMET and that Chicago scene from years back. But there are tastes of math rock and more melody in the vocals. And at times they simply rock. While this reminds me of '90s post-hardcore like SHELLAC, there is something that is that is different but hard to place. Hell, the intro to "Small c Celebrity" has that wonderful FUGAZI sound which turns into ugly (in a good way) noise rock. (MH)
(Solar Flare)

PINK REASON – "Knockin' On Heaven's Door/Wrong/Right (Dance Hallocaust Remix)"

PINK REASON's latest vinyl entry comes with some baggage: this was originally intended as a Jukebox-covers release by Negative Guest List (RIP Brendon Annesley). The HUSSY's good-time popper "Wrong/Right" has been given a very harsh and noisy electronic "remix". The result is nonsense. The flip is a much more traditional cover of GUNS'N'ROSES' interpretation of "Knockin' On Heaven's Door." though the drugged eeriness is amplified considerably. Unfortunately, the value of this record rests solely in the fact that the cover choices are merely ballsy, not reinterpreted greatly. A record with a compelling background, sure, but not something you'll be reaching for with any frequency. (MC)
(Disordered)

PISS ARTIST – "Pissed" EP

Musically and lyrically, this record sounds like the product of angry, sensitive boys that seldom leave their rooms and read *Get In The Van* more often than most. It sounds like it may have its roots in the modern hardcore world, but jumps between angsty thrashy hardcore, to blastbeats, to brooding slower hardcore, with a rough recording, dark feeling and relatively dynamic vocals (by hardcore standards) that are more distorted than the rest of the music and occasionally go into talking rants. This band writes one song that is an ode to vegan pizza, but another song is devoted to explaining why the dude's ex is a "childish cunt," which doesn't exactly help his case. (DG)
(Dead Rodent)

POISON MY BLOOD – "The Countess" CD

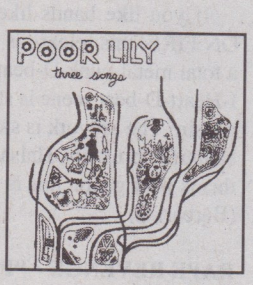
Five tracks of technical and mathy metalcore from Belgium that bring back silly memories of DILLINGER ESCAPE PLAN and other monstrosities from my young adulthood. Down-tuned guitars, thudding drums, HATEBREED vocals and played-to-death apocalypse lyrics; you know the deal. Nothing fresh or challenging here, folks. (JH)
(Let It Burn)

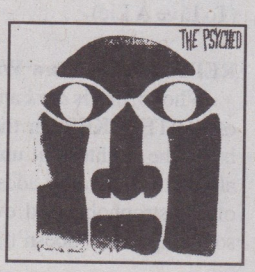
PORKERIA – "Miserable y Cruda" EP

Texas's PORKERIA have materialized a new EP following a pretty cool LP from about a year ago. There is some decent song writing here, four tracks in all that'll definitely get the punks going nuts. A tinge of rock added to their punk in a good way. Check this out! (MS)
(Adelante)

THE PSYCHED – CD

I am a fan of TY SEGALL, but I am not sure I'm ready for TY SEGALL imitators just yet. Oh yeah, I know almost everyone plays this type of overblown, fuzzy garage rock these days so they could be imitating any number of bands, but the PSYCHED remind me only of SEGALL. That said, I do like this sound especially when it is frantic and loud. The PSYCHED are both. Perhaps I'd cut them more slack if their name wasn't a cheerleader catchphrase. I am not so psyched. (CK)
(Black Gladiator)





PYHÄKOULU – "Post Mortem" LP

A re-issue of this Finnish band's 1988 LP, PYHÄKOULU existed from 1984 until 1990 and the 1986 self-titled 12" is wound tight over the fumes of the Finnish hardcore explosion. With bold female vocals over moody yet forceful hardcore, it's the kind of record that doesn't really change your picture of 1980s Finnish hardcore, but you'd be way stoked to wander across it second hand at a store. By 1988, the band had become mired in the odd recording of the late '80s with a sloppy mix that's oddly left intact here—everything is almost at the same level, with dripping bass lines left to drool over the tracks as they meander and seemingly this band, maybe it's the Kilju, maybe it was all the hair dye, got considerably *worse* as a band in their delivery, they deftly drop into really solid yet generic yet ripping straight-forward hardcore with great ease, but the odd ventures into new wave/reggae/whatever and proggy flourishes, fall mostly flat. There's really good songs here that a re-mix might've pulled together to make more powerful or made the album more cohesive as a whole, but with the sheer oppressive volume of new bands that have distilled the essence of this sound and regurgitated it over and over for the past thirty years, this is pretty much a footnote sorta "for diehard fans" only affair. (KS)
(Hataapu / Pupu's Bistro)

PYROKLAST – "The Madness Confounds" CD

If you like bands like KONTATTO or COP ON FIRE, this release is right up your alley. It's a total metal punk D-beat attack. Apparently the I-Heart-D-beat scene is still going strong in Wisconsin! The artwork is sick and done with all the beautiful brutality Halsay Swain can create. If this is your genre, this is your release. (AE)
(Barbarian)

RAPE REVENGE – "Paper Cage" EP

A tight EP, packed with 16 short, fast and loud grindy fastcore songs, which is what RAPE REVENGE know how to deliver best. The vokills are pissed and raging, the drums solid and steady, the guitars sharp and fast, while the production is dark, dirty and gritty, sort of like the artwork. This EP comes with a ten-page Xeroxed little booklet, with a short explanation of what each track is about, with a strong political backbone (SxE veganism, anarchy, womyn solidarity, challenging the status quo, etc) running throughout. Short and angry powerviolence, a good place to start if you are new to this band. (LA)
(To Live A Lie)

REDFLESH – "Raw War" EP

Whooo, this is *dark* and very much in the vein of SHITFUCKER, in that it's metallic without being the slightest bit unpunk. The raw rehearsal-quality recording adds a compelling element of claustrophobia and even the cardboard-box-sounding snare doesn't disappoint. The vocals are handled by a lunatic straight out of the closest asylum, the guitarist graduated from the VENOM school of not-giving-a-fuck and the drums are basic in a way that only DISORDER and '80s basement thrash bands like MASTER could get away with. This is the bastard son of a G.I.S.M. demo, left to mate with the MAYHEM 12" in a moldy cabinet. Sick, sick stuff that will only appeal to a select few maniacs who like listening to records in the dark. (AU)
(Video Disease)

ROSENKOPF – LP

Think CHRIS CONNLLEY, "This Edge of Midnight" and CHROMAGAIN "After the Clouds" meets AUTECHRE "slash" the NEW ORDER Peel Sessions. A heavy lean on BRIGADE INTERNATIONALE with crust vocals? Now I realize that this may mean nothing to punks, it's like Robert Collins explaining the finer points of Merle Haggard over Conway Twitty (???), so let me break it down for ya (this is not intended to sound smug, I was brought up on all things to pull taffy to…). This is dark synth with driving bass, melodic atmospheric guitar and some live Budgie from SIOUSXIE AND THE BANSHEES meets Lol Tolhurst-era CURE drumming. There is a fuck ton of synth and effects here and it's fucking magical how it all works together. These are long tracks of meditative, experimental, psych, gloomy, pretty which could be the soundtrack to a slow motion scene of a bloody and fire-y plane crash. Beautiful. The songs might have the listed elements in all, but they are all distinctly different with a long sample throughout one song and minimal crust driven vocals with an appearance of a PETER MURPHY moment. Members of bands DAWN OF HUMANS, DETESTATION, QUESTION… I could say that this sounds like early Wax Trax stuff and no doubt they would have shared a stage with those bands but there is something distinctly modern about this with definite "grooves" mixed in and much less "rock" elements than the current bands that are veering into the dark. Cool shit. Original shit. (MB)
(Weird)

SA90 – "Psychopathic Little Girl" CD

A very '90s-sounding female fronted band in the vein of SEVEN YEAR BITCH or the GITS. Powerful vocals with empowering lyrics, backed by a hard rock band. However the lyrics sometimes get a bit hateful in an over-the-top way. (CK)
(Screwball)

SCARCITY OF TANKS – "Fear Is Not Conscience" CD

Noisy, improv-ish rock band backing lyricist/singer and band's only constant member MATTHEW WASCOVICH. I've listened to this CD four times in a row and I am still having trouble paying attention to the lyrics. The music is so distracting. It is panic-y and grating, but in a way that almost lulls me to sleep. Not sure if that should be an endorsement. (CK)
(Total Life Society)

SCARCITY OF TANKS – "Sensational Grade" CD

In essence, most of this album is borderline post-hardcore with a huge emphasis on a skilled guitarist's meandering and experimentation. There are hints of The MINUTEMEN and fellow arty Clevelander bands like PERE UBU in the instrumentation. The vocals are well enunciated and monotonously spoken, presumably in an attempt to draw listeners in towards the words, but they are actually the weakest part of the album. With the songs typically vamping on one part, the effort often drags. The individual members would definitely exceed if allotted some more structural diversity or choppier breaks, but this formula repeated in the context of an album becomes redundant. (SL)
(Total Life Society)

SCARCITY OF TANKS – "Vulgar Defender" CD

Squealing guitars, chugging rhythm section, manic ranting vocals... Yes ladies and gentlemen, we have got us some AmRep-ish noisy rock worship. This is some pretty good stuff too, calling to mind comparisons to COWS and BIG BLACK freely. The best part of this CD is definitely the recording, which allows the many instruments to each have their own defined space in the mix and be heard easily. This is no mean feat, given the fact that there are two guitars, keyboards and a saxophone. It's still a squealing, noisy, messy record though, fun, fun, fun. I wouldn't call this a necessary recording at all; it's all purely nostalgic genera worship. But so was (is?) PISSED JEANS and if you wet yourself over that, then you'll probably dig this too. (LP)
(Total Life Society)

SETE STAR SEPT – "Gero Me" CD

50, count 'em, five-zero, tracks of bass-vocal-drum noisecore grind like only the Japanese can do… Lots of gagging in the first track. *Gero Me* is much less structured than the *Revision of Noise* 12", which is the only other SETE STAR SEPT I've previously heard and that was on a much more classic grindcore tip, but they really don't need to focus on structure when 33 of the tracks are less than twenty seconds long and most of those clock in at a whopping six seconds on this totally unhinged wall of screaming. (JU)
(Blast Work)

SISSY SPACEK – "Contretemps" EP

This sounds like GODHEADSILO on the wrong speed through some blown out speakers; with someone screaming at talk radio on top. Blast beats, bass that will make your bowel movements more effectively and Jesse Jackson on guitar! How could this not be number one in every country! (LG)
(Helicopter)

STATE OF MIND – "Knowledge of Self" LP

This band cites, among others, SUPERTOUCH and HELMET as influences and I don't think that's too far off from their sound. Maybe a little EYE FOR AN EYE too. Which obviously means they *rule*! Goddamn is this right where my mind's at right now! Heavy and down-tuned rhythms ride some deep, jagged, bouncing grooves through these snaking tunes, that often break for some wah pedal and even blues-y sun-baked leads that are usually reserved for stoner rock these days and work to a much better effect with this indefinable '90s-post-hardcore-style rock band sound. Yeah, totally HELMET meets a more modern mosh/'edge vibe. Get into it. (JU)
(Take It Back)

STOP BREATHING – LP

Fast thrashy hardcore, with a metallic guitar style, that even delves into shredding wah-wah pedal guitar solos, is not at all what I would expect from a No Idea records release. I do realize that they've put out several "hardcore" records in their day (LEFT FOR DEAD, anyone?) they're just not normally this straight-forward. The vocals are quite melodic and on occasion even make you forget that they're playing a pretty tough riff. Extremely tight musicianship all the way around on this one. (JU)
(No Idea)

STRAIGHT ANSWER – "Passion Is The Reason" CD

Very "passionate" youth crew style hardcore from Indonesia. There are so many melodic riffs on this thing. Remember that one BANE song "Can We Start Again" or whatever (worst song)? It's like these dudes heard that and decided to base their whole sound on that shit. Is this what is called "amazingcore?" The word "passionate" is always a big red flag for me. It usually means octave chords, "epic" breakdowns, "amazing"/very emotional lyrics and basically the total opposite of what makes punk and hardcore cool in the first place. STRAIGHT ANSWER has all that shit covered. Not into it. (TM)
(Armstretch)

SUGAR STEMS – "Did You Ever/Greatest Pretender"

Ha, this 45 comes with a blue "Drink Mix Card," depicting a cocktail glass and the words Drink, Ingredients, Stir, Serve, beneath which is all the info on the band and release. Subsequently, what comes from the speakers when the needle hits the wax is spot on what I thought it would be: carefree, catchy pop that aims to tease and please. It brings to mind some '60s girl group moments, like the SHANGRI-LAS or the RONETTES, but with a very modern (too modern?) feel to it. "I am whatever you want me to be, I am the greatest pretender." The B-side "Did You Ever" continues in the same bubblegum pop fashion, with teenage lyrics, sprung from teen worries, sung over teen melodies. I think Tim Yo (the creator of this zine 30 years ago) just might be rolling in his grave as we review this, but if you like middle-of-the-road pop, this might be your thing. As for me, I'm wondering what this band would sound like if they were all broken-hearted and drunk... (LA)
(Certified PR)

SUGAR STEMS – "Like I Do/Never Been in Love"

Each side of this record presents rudimentary pop songs played and recorded with total clarity, at a tempo that's just quick enough to make it reviewable in this publication. The clarity in their tones and fidelity is essential to bring out the pleasant, melodious vocals that are obviously intended as the focal point of the band. The vocalists can sing very well, contorting their lines into miniature vocal aerobic exercises with a very slight Southern twang. The issue with this record is that every pleasant hook sounds annoyingly like something you've heard countless times before, all without any *character* to substantiate them. There is no character; in the recording, their tones, their performance or in the very competent singing. (SL)
(Certified PR)

SVART STÄDHJÄLP – "Lägenhetsbråk" EP

Great, energetic, primitive-sounding hardcore that falls somewhere between early MINOR THREAT and early ARTICLES OF FAITH, especially the stuff from the *Charred Remains* comp, at times more like one than the other, but raging all the way through. Melodic and determined, vocals that are emotive without being sappy, a cool slight swing to the drums and a guitar tone and recording that really give the record a vintage feeling, but without any hint of coming off as self-consciously retro. (DG)
(Halvfigur)

TERCER MUNDO – "Depresión" EP

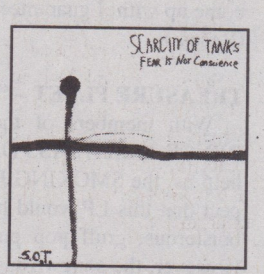
The powers that be at *MRR* blessed me this month with some great shit and this one fucking scorches. The first thing is that you'll be blown away by the screened packaging on this, filled with gorey-ass pictures like you see in *Alarma* magazine. The music is just as bloody-filled, fast hardcore in Spanish, with venom-filled vocals that will get even the most jaded old punker's blood pumping. I believe their name means Third World and they are not for the squeamish. Featuring members of RATAS DEL VATICANO and MARGARITOS. The back page of the lyric booklet features the legless naked torso of a woman with the caption "Mexico 2012 – 60,000 Human Beings Dead. Now Go Party and Score Some Cocaine." Rough stuff but an essential record. (RO)
(Cintas Pepe)

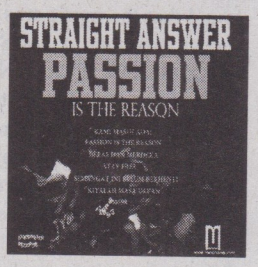
THE WAR GOES ON – "This Shitty Life" EP

If you're into playing the ex-members game, this band will surely pique your interest. The WAR GOES ON features guys from NO HOPE FOR THE KIDS, AMDI PETERSENS ARME and YOUNG WASTENERS. Musically, they're closest to NO HOPE FOR THE KIDS. Mid-paced, somewhat burly, a bit melodic and Ronni from NHFTK once again handles the vocal duties admirably. This record is an amalgamation of the K-Town sound and traditional street punk. All three tracks are catchy without being obvious and the recording is punk enough to avoid the pitfalls that many bands of this ilk fall victim to. A solid debut and I'm definitely curious to hear where they go from here. (KM)
(New Dark Age)

THUGXLIFE – CD

I was about to clown on this band for being called THUGXLIFE, but they get a pass for being European. (Can you imagine if there was a straightedge band called THUGXLIFE in the US? I am embarrassed just thinking about it). Musically this is very solid youth crew style hardcore, that is similar to bands that could be on Youngblood or React!. Besides a few sick riffs, I can't hang, but fans of modern youth crew should be into this. (TM)
(Refuse)





TINNITUS – "Gehenna" EP

Powerviolence from Massachusetts that reminds me a bit of SPAZZ or LOW THREAT PROFILE. They have slow, burley hardcore parts that seem to always turn into fastcore, but then they pull back and slow down again. The bass sound is amazing on a few of these tracks. Tracks are short as they squeeze ten of them onto this 7". Curious one-word track titles, "Scorn," "Vain," "Condemn," "Bloodlust," etc. Excellent, new powerviolence. (MH)
(To Live a Lie)

TOYS THAT KILL – "Fambly 42" LP

Wow, this feels like a blast from the past. This record was recorded within the last couple of years, but it carries within in a decade or two of music. Every song sounds like it could almost be from a different band—or at least the same band, but each song off a different album. Either way, I like the sound of this, it's good for remembering my early teens. I can sense hints and references to Joe Strummer strumming, that SONIC YOUTH guitar sound (that never ceases to get old a few decades down the road), PAVEMENT off-kilter riffing, some EXPLODING HEARTS/VICIOUS-esque pop punky moments, a bit of '90s indie Britpop, a dash of late '90s Americana… there's even a track that reminds me of JIMMY EAT WORLD (whom I don't like). I think you should play this record to your toughest elitist, indie record-collecting nerd friends and see how many band references they can come up with; I guarantee you'll have fun. (LA)
(Recess)

TREASURE FLEET – "Cocamotion" LP

With members of the ARRIVALS, LAWRENCE ARMS, SASS DRAGONS and, heaven help us, the SMOKING POPES, one would expect that this LP would be a pretty dead ahead, boisterous, gruff pop punk/power pop record. However, the songwriting bears more of a debt to some of the fayer and twee-er stylings of British mod psych traditions. Unfortunately, I found that the music was essentially lacking the eccentricity that makes SYD BARRETT or the TELEVISION PERSONALITIES so endearing and entertaining. Instead, there are too may trappings of modern, more accessible indie rock. Still, I enjoyed a large majority of this record and perhaps fans of the aforementioned bands will find it interesting to see performers at the popular forefront of their particular style taking a rather different tack than usual. (LP)
(Recess)

TV FREAKS – "Mall Punk" EP

Fans of spastic and plastic punk will dig this one. TV FREAKS from Toronto are straight out of the Hozac/TYRADES/FUNCTIONAL BLACKOUTS playbook, coming at ya with catchy guitar riffs, herky-jerky drumming, obnoxious vocals and some spacey synths. Not all of it works, but there are moments that display the same twisted charm as HUBBLE BUBBLE. In other words, brutish, stupid and occasionally brilliant. (JH)
(Schizophrenic)

TWERPS – "I'm Stupid" EP

This is a test press by this western Massachusetts band. They are doing sloppy, loud, self-deprecating hardcore. The singer employs guttural grunting that sounds fucking rad with the simple yet awesome music they play. There is no info whatsoever within the sleeve of this record, but according to the couple of blurbs I could find online, these dudes sound like they go all out at shows, which doesn't surprise me one bit. (BD)
(Feeble Minds)

TYRED EYES – "The Piercing Stare, The Thousand Lies" LP

Making a poppy, garage punk band sound fresh or new is a difficult thing to do and unfortunately TYRED EYES hasn't managed to do it. That being said, these songs are pretty catchy, driving tunes. One of the highlights is some clever bass lines that are reminiscent of something from stuff you would find in a DESCENDENTS song (not that the rest of the band sounds like that). The songs tend to be dominated by the snotty yet hoarse sounding vocals, that get a big boost from the much better-sounding backing vocals. In fact the record would have benefited greatly from the female vocalist chiming in a lot more. (PA)
(Alleycat)

VENDETTA – "Vendetta" EP

A sold four-song EP from this Tokyo three-piece, reminiscent of Tokyo hardcore's early 1980s, more flirtatious moments with melody and retention of song writing, ala COBRA, SVS, the early punkier LAUGHIN' NOSE or something slid off of *Hardcore Unlawful Assembly*, before speed and metal elements took prominence in the Japanese hardcore sound and various elements of rock solos, Oi sing-a-long choruses, '77 punk catchiness and hardcore energy all held influence to the sound in varying degrees. The songs here with English choruses that break up otherwise Japanese lyrics are *almost* sing-a-long ready (at least to a non-Japanese speaker) and the measured recording also gives this a retro feel, that would probably find it sitting well with fans of '77 punk and early hardcore. Ex-members of INTRUDERS. Great debut! (KS)
(Vendetta Music)

VEUVE SS – "Viscères" EP

A head-scratcher of a record from Lyon, France, VEUVE SS apparently features members from 12XU and the sludgy OVERMARS. While the runic logo and ultra-obscure artwork give off some decidedly "mysterious" vibes, that's hardly enough to prepare one for the sonic mind-fuck within. No joke, this is a band that manages in a ten-minute span to touch on straight-ahead fuzzy HC, blasty near-powerviolence, and even a couple of (supremely satisfying) knuckle-dragging chug bits, side-by-side with several tracks of droning, feedback-ridden doom metal. It'd be an overstatement to say that it all comes together seamlessly, but also a disservice to the work at hand, which derives its essence from this proudly-warped approach to songwriting. Good shit. (WB)
(Echo Canyon / Flower of Carnage, no info)

VINDICATE THIS! – "Hard Feelings" EP

Oi/Street punk from Sweden, I believe. This really starts out with a bang. A real killer with great gruff skin vocals comparable to the TEMPLARS, which is my highest complement when it comes to newer age Oi. Unfortunately I feel it goes downhill and gets more generic as the record progresses. Side A is definitely the better side and the end of side B winds up with a really boring sing-a-long tune that I could easily forget. Not a bad band. I just wish some of the songs were a little stronger. (RO)
(Ian Rush, no info / Norrlandsshit / Turist I Tillvaron)

VULTURE SHIT – "I Like The Way He Touches His Computer" EP

This just seems kind of dumb and not in a good way. Sexually frustrated twenty-somethings from Brooklyn pick up a bass, a mic and some drums and make a forgettable record. No punch line, no crucial jams, just a self-referral to the trash can. (P$)
(self-released)

WARM NEEDLES – "Pretty Tambo" EP

This is pretty nondescript pop-punk. It's a mix of SCREECHING WEASEL style poppy snottiness and more gruff CRIMPSHRINE or DILLINGER FOUR type stuff. While the record isn't bad, it certainly does not live up to any of the comparisons to the aforementioned bands. (PA)
(Tour Van)

WHATEVER BRAINS – LP

Sometimes my musical tastes are a mystery even to me. This record starts off with a crackling electronic noise, followed by a scream and I am instantly hooked. I just like the way this sounds. It is thrashy punk with a bit of English first wave, punk, pop style. There are sound effects and lots of crackling. The songs slow down and speed up while the vocalist squeals an obnoxious high-pitched whine. Seeing that last sentence written on paper would make me never want to hear this record if I wasn't already listening to it, knowing how good it is. (CK)
(Sorry State)

WHITE GUILT – "Forgiveness" EP

This EP kicks off with some twisted ass noise that prepared me for what is about to commence. Noisy hardcore with loads of effects and craziness. There have been many records coming out

that straddle multiple genres to create something a little fresher and this EP lures the listener into a place that borders industrial/noise and hardcore. Well done. (MS)
(Feeble Minds / Video Disease)

WHITE SUNS – "Sinews" LP

Imagine if NO TREND was a jam band. Kill yourself. Actually this reminded me of END RESULT, with the dirge of SWANS and MB. It's dense and unrelenting, a summer jam record for the black turtleneck conspiracy theory set. Very masculine sound, claustrophobic and totally metallic parts giving way to fucked up noise rock, with industrial undertones all creating an atmosphere of dread and unease, like watching *Worm Movie* in a blacked out city with no job and no future. (LG)
(Load)

WHITE WALLS – "Full Flavor" EP

I'd be doing *MRR's* humble readers a disservice if I didn't acknowledge this as an obtuse JESUS LIZARD rip-off. Sure, there's some "My War"-era BLACK FLAG, a dash of PISSED JEANS and a shot of TOTAL ABUSE's anti-social Kool Aid in the mix. But the JL influence is most pervasive, all the way from the tense-yet-rocking songwriting, down to the David Yow-like screams and pervy lyrics. If you were living in a vacuum that ignores the last thirty years of confrontational, unhinged music, this would probably strike most listeners as strange and discomforting (and I'm well aware that this same criticism could be leveled at the vast majority of records reviewed in this zine). However, at this stage in the game, the formula is a little too familiar to scare, offend, or force the listener into thinking. (JH)
(Video Disease)

WILD ASSUMPTIONS – "Roots/Run Like You"

WILD ASSUMPTIONS play jangley pop songs, mostly in line with band like TIGER TRAP or GO SAILOR. The main strength of this band is Megan's voice, which has quality that could be described as soaring. The only downside to these ears is that the songwriting isn't terribly different from STREET EATERS, a band I have spent considerable time with. Despite certain sonic similarities, this record stands as good jangley introspective pop. (LP)
(Lost Cat / Plan-It-X / Sweethearts With Slighshots)

WILD BILLY CHILDISH AND THE SPARTAN DREGGS – "Forensic R'n'B" EP

This debut album from the latest BILLY CHILDISH (yes, as the name suggests, this is he) project has almost a latter day BLUR feel (vocal delivery aside). Echoing the guitar tone of GRAHAM COXON with MOGWAI-like dreaminess and a distinct late '90s lo-fi sound, synonymous with coming from "across the pond". Not my favorite direction Billy has taken but still palatable. (GG)
(Damaged Goods)

WOOLF – "The Right Way to Play" LP

WOOLF are queer punks from London that have an unsettling and primitive no-wave quality to their sound, with cacophonous HUGGY BEAR-like vocals that sound like they're being sung in a secret language into a walkie-talkie or old telephone. Abstract and shrill, teetering on the edge of improvisational noise, this record is only about fifteen minutes long but it's one of the coolest things I've heard all year. I wanna hang with these ladies so hard! (FF)
(La Vida Es Un Mus)

YADOKAI – "An Apparition" EP

Believe it or not, the "record release show" for this EP happened way back in December of 2011. Immediately afterward and in the subsequent months, there has been considerable talk around the Bay Area about how fucking amazing YADOKAI's set was and how these guys had finally hit their stride. Due to geographic differences, they haven't played since (which is a shame), but luckily there is at least one more show and record in the works. In the realm of hardcore, it's rare to see a band actually bring everything together and release a record that is basically flawless. This is one such record. It's fast, striking and violent and, while it's mostly a reflection of the current hardcore scene, it stands out amongst all of its contemporaries. I certainly subscribe to the notion that a band isn't shit without riffs. Fortunately, YADOKAI offers sick, atypical, almost mathy guitar parts throughout this EP. At points there's a bit of Burning Spirits influence in the guitar work, but other passages are so straightforward and blood-boiling, I almost wonder how no one else came up with them before. You need this; it's an unrelenting record that draws inspiration from some of the most ripping foreign (Japanese and Italian) bands of the past, but also offers glimpses of the few remaining uncharted waters left in hardcore. (KM)
(Video Disease)

YOUR KID'S ON FIRE – "Chainsaw Devil" CD

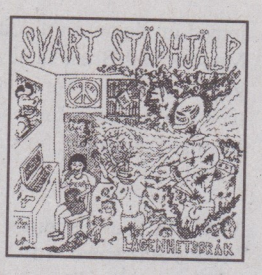
A fairly uninteresting mixture of death metal and grindcore, accented with samples of horror movies. Birthed from the bowels of Tennessee, these guys aren't concerned with reinventing the wheel so much as conveying in a lightheartened manner the two things they love most: metal and gory movies. They cover NAPALM DEATH and could certainly be lumped in with the British face melters, musically speaking. Not my thing, but there are a few riffs that rip and I could see genre fans being stoked on this. (KM)
(Haunted Hotel)

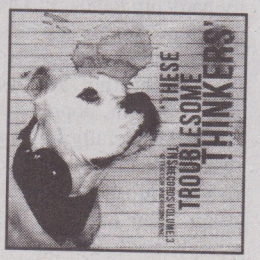
THE ZIPS – "19 Forevva" CD

Apparently this Scottish quartet released an EP in 1979, broke up, reformed in the early years of the new millennium and have since released a couple of albums, of which this is the latest. Can't say I have any memory of them from back in the day, but there you go. Dunno about the desire to stay stuck a teenager (judging by the photos, their stomachs have, er, continued to progress over the years) but they do have a gloriously "retro" sound to their punk rock. Very first CLASH album, with a spot of EATER, a shameless lifting of the ONLY ONES and at their more "mature" moments, a couple of great NEUROTICS-esque cuts (once they'd dropped the NEWTOWN bit), complete with horns. Lyrically, they are pretty spot on too. I guess youth is an attitude not an age and these chaps are definitely still rocking it. Good for them. (RK)
(Tenement Toons)

ZOOPARTY – "You Must Be Joking" CD

This Swedish power-trio do a real good job of channeling punk rock (with an emphasis on the rock) a la SEX PISTOLS (or perhaps more accurately, the PROFESSIONALS), HEARTBREAKERS, the BOYS and the like. Just in case you were wondering about their intentions, they're





joined on guitar on a couple of tracks by Glen Matlock and Brian James. If that multi-layered guitars/vocals is your idea of some classic punk, then you'll revel in this one. Me, I was pleasantly surprised. A keeper, for sure. (RK)
(Devil)

V/A – "A Young Scout's Field Guide to Penn's Woods Hardcore" LP

The title is a little deceiving here, in that not all four of the bands on this comp are necessarily hardcore bands. FLORENCE & LIBBY start things off with five songs of lo-fi, poppy punk that might be hardcore if you really stretched it, but probably not. For the most part, they play pretty straight, poppy songs with clean-ish guitars and forcefully sung vocals. Their better stuff (like the second track) is kind of quirky and not so straightforward. KIDS is definitely a hardcore band. Their first six songs are a mix of pretty straight hardcore and "screamo" stuff from the late '90s/early '00s. The songs are short with screaming vocals, blast beats and some breakdowns (not really moshy ones though). Their last track is the best one. It starts out sounding like a slower BORN AGAINST song (the bass sounding very much like what's on the hardcore MEN'S RECOVERY PROJECT record). It then breaks into a faster part, that sounds like their other stuff but is followed by a noisy, head nodding, very cool outro. WE WERE SKELETONS play two longer emo hardcore songs. Each song starts out with a long, slow intro with picked-out guitar parts that sounds similar to NATIVE NOD. They then break into heavier, more modern sounding frantic emo parts with screamed vocals and slightly off kilter guitars. PAXTON finishes off the record with some pretty catchy, up-tempo pop-punk that is very straightforward but has a bit of an edge to it. (PA)
(Chumpire Zine / I Heard You Hate Caskets, no info / Square of Opposition)

V/A – "Bullsheep Detector" LP

"*20 Bands, This Is Welsh Punk Compilation, One Record Set 1980-84*" Got it? I'm sure you can already picture the stenciled letters on the massive CRASS style foldout poster sleeve. In other words: SICK!! This is pretty fuckin' nuts. I feel like I know '80s Welsh punk and hardcore more than most, but I only recognize like six bands (of twenty!) here. This is lots of demo/compilation tape only material, hella rad to me because it's pretty varied, with rough and dirty street punk, alongside pop punk, alongside Oi!, alongside über lo-fi DIY shambling shit. In other words, super fuckin' punk. It's hard to know whether to namedrop the bands you've heard of or to namedrop my favorites, but let's just say if you like early '80s UK DIY punk and you're always wanting more of it, *you need this!* The only sad thing is, each one of these twenty bands have entire releases of their own and now you're gonna have to track them all down! At least you can see the tape covers on the inside poster mega collage. My faves so far are NO CHOICE, ARMISTICE, ABNORMAL, CORRUPTION, LIVING LEGENDS, IMPACT and perennial favorites PICTURE FRAME SEDUCTION. Oh yeah, tasty *red wax*! (GB)
(Antisociety)

V/A – "Never Trust Laughin' Nose: Japanese 15 Punk Bands LN Tribute Compilation" CD

The title pretty much says it all. Other than their two jams on *The Punx* compilation, I never listened to much LAUGHIN' NOSE, but I know they're considered a classic Japanese punk band. This fun collection contains covers by the VICKERS, LUCY & THE LIPSTIX, HABI PROJECT, HAT TRICKERS, SLANG, the TELEPATHYS, AXEWIELD, SOUTH MONSTER AND POWER, C.F.D.L., ENSLAVE, SYSTEM FUCKER, YUMKIES and ZYA'NOSE, LAUGHIN' NOSE OSAKA SUPPORTER, ORIGIN OF (M) and one other band I can't type because it's in Japanese! Comes in a nice package with a foldout wacky collage poster and a lyric insert. Maybe not essential, but a fun listen with a few cool surprises P.S.: HABI PROJECT—who are you!? (MA)
(MCR Company)

V/A – "Obvious Sampler" EP

This is a 7" sampler featuring what appear to be five punk bands from the Midwest. We have a minor case of lackluster artwork enclosing the record, which is always disheartening, but the quality of this comp exceeds the pixilated, black and white eyesore it's housed in. Most tracks are trashy, mid-tempo punk with all of the trappings of such an inhibited style, but the most notable track seems particularly out of place amongst the anthemic, plodding, debauched tunes. INFLATABLE BEST FRIEND performs a dissonant, dare-we-dub-it post-hardcore, with dynamic volume changes and strangulated vocals. The OVERHEATERS close out the comp with some garage swagger that has a commendable guitar tone, but suffers a tad from the fist-pumping chorus. (SL)
(Obvious)

V/A – "Portland Mutant Party Vol. 2" EP

This is unexpected. Usually when you have a 7" compilation with a cheap black-and-white photocopied sleeve and no insert, chances are, it's gonna be awful. You'd expect to hear bands with dumb/cheesy names like GUANTANAMO BAYWATCH, WELCOME HOME WALKER or YOUTHBITCH. Which it does, but their tracks are actually good! It also features two bands that are awesome in real life, DEFECT DEFECT and RED DONS. Yet both of their tracks are throw-away tracks compared to most of their past efforts. I actually don't believe that it's DEFECT DEFECT, at all. It sounds more like a Japanese garage band. Someone is playing a trick on us. But the comp is good. A solid mix of straightforward rock'n'roll punk and catchy garage. Nothing to go out of your way for, but it's cool. Buy it if you see it cheap. (FS)
(Jonny Cat / Mutant Party)

V/A – "These Troublesome Thinkers" 2xCD

The third sampler (two discs, two hours and a bucket-load of bands) from TNS Records, who seem to be a zine, radio, label and a distro! Lovingly put together and an impressive array of (largely UK, but some mainland Europe) contemporary punker outfits. From the impassioned altruism of this obviously non-profit effort, to the wonderful array of quotes from all kinds of notables (and not so notable, but eminently wise and witty nonetheless), these folks believe in building the scene and execute consummate professionalism while keeping it strictly DIY. So much so that it almost feels uncharitable, not to say trite and beside the point, that I'm underwhelmed by almost all of the 42 bands showcased here. I guess it exemplifies (musically speaking) the highs and lows of the typical compilation. Quality/production wise, 'tis all of a uniformly high standard. Presuming that the DRONES of the glory days of '77 yesteryear are the DRONES also showcased here, I've only actually heard of one of these bands heretofore. So, as an introduction to new music, 'tis a goldmine. Given that the label's tastes are gloriously catholic however, it means that the vast majority of the styles/genres herein—from semi-acoustic folk/punk to industrial rap and most in between, leave me rather cold, or at least indifferent. Maybe I'm just getting stuck in my ways/listening habits. BEAT THE RED LIGHT does manage to fuse precision math rock/metal with ska surprisingly well. Definitely an eleven turned all the way up for intent, spirit, execution, politics and production. Just wish I was as impressed with the sounds. (RK)
(TNS)

V/A – "Warsaw Hardcore Punk Attack Vol.2" LP

Well, I admit this is a little different to the last thing I heard out of Poland, which was MOSWKA circa 1989, which I found on the *Where the Wild Things Are* compilation from *Sabbel* fanzine #14. This comp comes with a cool printed ten-page booklet with info and pictures from all the bands and, along with the music, you get a good taste of what's going on in Warsaw at the moment. I'm a sucker for the sound of any Balkan language, so I was more than happy to review this. I notice that there's definitely a heavy hardcore theme running throughout the whole compilation (with breakdowns to go around for everyone) and almost every band makes some political reference or other, even if only indirectly. If you like moshy hardcore, you'll appreciate most of the songs on this: angry breakdown hardcore by DEADLIFT, BORN ANEW and SOCIAL DEATH, ska punk by the MUGSHOTS and NANCY REGAN, Oi! punk rock by TZN XENNA, the LUNATICS and PORNOSKINS, fast and melodic hardcore by STREET CHAOS, NOISENSE and WSCHÓD (whose use of an audio-clip intro is quite effective), street punk by KOLIZJA, mid-tempo pop punk by NOWY SWIAT, heavy metalcore by REALITY CHECK, female fronted hardcore punk by ANTIDOTUM and POSING DIRT and lastly, my favorite, some powerful and dark and cold post-punk with saddened female vocals that sound like Siouxie, by HATESTORY. I could listen to this song on repeat all night! (LA)
(No Pasaran / Studio Fonia / Warsaw Punk / Dead Press / Warsaw Hardcore)

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Dead Rodent: deadrodentrecords.blogspot.com
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Deep Six: www.deepsixrecords.com
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Hataapu: www.hataapu.com
Haunted Hotel: PO BOX 348, Centuck Station, Yonkers, NY 10710, www.hauntedhotelrecs.com
Household Name: www.householdnamerecords.net
Hysterical: www.hystericalrecs.com
Ian Rush: www.myspace.com/vindicatethis
I Hate People: www.ihatepeople-records.com
Ill Content: illcontent@comcast.net
In the Red: www.intheredrecords.com
Italian Thrash Attack: www.italianthrashattack.com
Jelly: Seelingstrasse 24, 14059 Berlin, GERMANY, www.shop.jelly-records.de
Jonny Cat: www.grunnenrocks.nl/label/j/jonnycatrecords.htm
Karmic Swamp: www.karmicswamp.org
Katorga Works: www.katorgaworks.com
Last Laugh: www.lastlaughrecords.us
La Vida Es Un Mus: www.lavidaesunmus.com
Let It Burn: Erzgiessereistr. 51, 80335 Munich, GERMANY, www.letitburnrecords.com
Load: www.loadrecords.com
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MCR: www.dance.ne.jp/~mcr/englishsite.html
Melting: www.themeltingrecords.com
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Obvious: www.everyonesacritic666.bandcamp.com
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Sorry State: www.sorrystaterecords.com
Space Cadet: myspace.com/Spacecadetrecordings
Spastic Fantastic: www.spasticfantastic.de
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Stationary Heart: PO Box 220723, Chicago, IL 60622
Studio Fonia: myspace.com/studiofonia
Sweethearts With Slingshots: www.sweetheartswithslingshots.bandcamp.com
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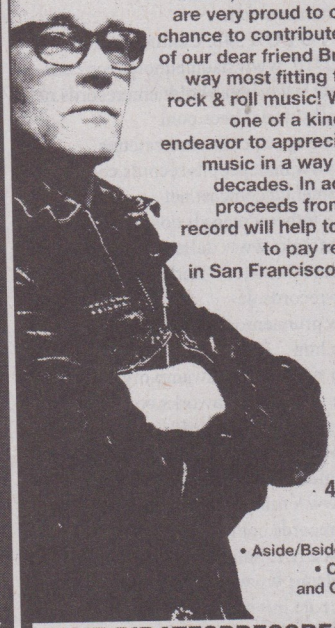

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DEMOS

Send demos and CD-Rs to: MRR attn: Demos, PO Box 460760, San Francisco, CA 94146. Please provide a postpaid price and a mailing address with your demo! Reviews by Matt Badenhop, Mariam Bastani, Justin Briggs, Dan Goetz and Greg Harvester.

ANASAZI – *NYC Demo MMXI* – Really good, dark punk stuff from NYC. This has a lot more feeling and more interesting hooks than most of the other deathrock/goth/postpunk bands going on right now. The guitar playing is reminiscent of the gothier TSOL stuff, but still maintains originality. The vocals are wild and expressive, not unlike UK DECAY. Being the picky recording dork that I am, I don't really like the drum sounds on this recording (not the actual playing), but the "peace-punk wind" and synth add a nice touch. I'm excited to hear more from this band. (Matt) (5-song cassette, no lyrics, anasazi@gmail.com)

AUTUUS? – Whoa, for some reason I didn't expect this to rip so hard. Helsinki's AUTUUS? charges with the classic Scandi DIS-sound, but throttles it a little higher and cranks the speed a hair, but like most Finn-core bands—at least the best ones—they can slow things down on occasion to a mid-paced stomp and do it with such power, and put so many heavier bands to shame, and then go right back into a fast ripper. An absolute barnstormer of a demo that I *highly* urge fans of classic Finnish and Swedish hardcore to check out. (Justin) (Jaani Kemppanen, Palkkatilankatu 9 B28, 00240 Helsinki, FINLAND, autuus1@gmail.com)

COVA RASA / ESTOMAGOS VAZIOS– Both bands were formed in the mid-late '90s in Brasil. I'm not sure how old these recordings are, but this shit smokes! ESTOMAGOS VAZIOS kicks it off with four raw blasts of basic hardcore, along the lines of LIXOMANIA and OLHO SECO. COVA ROSA are fast as shit ala MOB 47; two-chord, blown-out hardcore punk with killer vocals reminiscent of DETESTATION, but more sparse and with a soaring quality to them. Fucking punk. (Matt) (6-song CD-R, some lyrics included, estomagosvazios@hotmail.com, max-cimex@hotmail.co.uk)

BEAR PROOF SUIT/LET'S PLAY GOD – split – This split demo consists of five catchy and aggressive punk tunes from LET'S PLAY GOD, who features folks from HOLY SHIT, CHINESE TELEPHONES and BEAR PROOF SUIT. It's like a mix between DOA and BORN AGAINST with a dash of Midwest flavor—and I can't get over how much the singer sounds like the dude from NOTA! You may already be familiar with Milwaukee's BEAR PROOF SUIT who've been at it for years now. Here they dish out five raging hardcore tunes (including a great BUTTHOLE SURFERS cover) from 2009, similar to LET'S PLAY GOD but faster, more dynamic and varied. The CD-R closes with a great sounding, ten-song BEAR PROOF SUIT live radio set from 2008. Great stuff. (Matt) (16-track CD-R, no lyrics, 2648 N Richards St., Milwaukee WI 53212, rebelsound72@hotmail.com)

BANKRUPT DISTRICT – Mostly mid-tempo, angry punk from Vallejo, California. It sounds a bit too club-scene for my taste. I'm bummed there was no lyric sheet accompanying this CD-R because, based on results of a Google search, they seem to have very strong personal messages in their songs. They claim to be influenced by Philippine punk (the two strongest songs are sung in Filipino) and YOUTH BRIGADE, so if this sounds interesting to you, check it out. (8-song CD-R, no lyrics, bankruptdistrict@gmail.com)

Вредители – *Hardcore 2011* – Gnarly hardcore from Russia! The metallic guitar bends at galloping pace recall *Animosity*-era CORROSION OF CONFORMITY, with a CELTIC FROST guitar tone. But there is still plenty of hardcore punk in their sound, I don't want to come off like this is a metal band. All sung in Russian except for the churus to "Punx and Sphinx." Say what? Awesome tape! (Matt) (7-song cassette, lyrics included, Bezerker Records, 4015 5th St. NE, Columbia Heights, MN 55421)

A DISCO FOR FERNS – Distorted bass and drums duo that play semi-melodic punk with female/male vocals. Some bands pull this kind of stuff off beautifully, but I think this band would really benefit from a guitarist. It just sounds like it's missing something. It comes packaged in a big manila envelope that is spray-painted and stenciled. Limited to 25. (Greg) (4-song CD-R. No lyrics included. diynoisemilitant.blogspot.com)

DISCOID A – *Goods and Services* – Dude, I don't have the patience for this. This is a thirty-seven song CD-R of indistinguishable thrash from Salt Lake City, Utah. Though not much effort seems to be put into the recording, there are a lot of fine drawings accompanying this thing. Lyrics are pretty to-the-point and negative on tracks like "I Hate" and "End the Pain," but seemingly pointless on tracks like "Strawberry Daquris" and "Beans & Rice." Overall I think this demo is pretty hard to listen to. (Matt) ($3 ppd, 37-song CD-R, lyrics included, Raunch, 1119 E 21005, SLC, UT 84106)

DIE LIKE LIONS – Gruff voiced guy plays an acoustic guitar and sings four songs about how much he hates religion. Total Plan-It-X worship. (Greg) (4-song CD-R. No lyrics included. dielikelionspunk@aol.com)

DON'T FREAK OUT THE BEARDED DRAGON – Two high-school freshmen from South Carolina play guitar and sing into their ipod Touch memo recorder. Three of the songs are covers of MAYDAY PARADE, whom I'm lucky enough to have never heard (I looked them up. They are Warped Tour douchebags). It sounds like they're two kids who long to be rock stars. Some bedroom projects don't have to leave the bedroom. (Greg) (5-song CD-R. No lyrics included. facebook.com/dontfreakoutthebeardeddragon)

GAS MASK HORSE – An interesting take on "music" here, with the majority of the sounds leaning towards horror-scapes or soundtracks. Not pretty orchestrated soundtracks either. I'm talking more like '80s gore style, along the lines of *Bloodsucking Freaks* and darkness of that ilk. Pulsing synths, creepy organ runs, indistinguishable oscillated industrious loops are the basis of what you get with GAS MASK HORSE, but occasionally things change over into a sort of haunted house, nightmare D-beat, overlaid with a demented midway barker, conjuring up evil spirits. Thankfully it's all very organic and lacking in sterile, electronic, digital "noise," which leads me to believe this is done with live instrumentation, but of course I could be wrong. Cool. (Justin) ($5 ppd US / $7 ppd world, 10-song cassette, no lyrics included. PO Box 830, Chicago, IL 60690, gas_mask_horse@yahoo.com)

GUTTER – *Modern Decay* – Here's some throttling hardcore punk from Athens, Greece. Incredibly tight and forceful, GUTTER's brand of hardcore is reminiscent old USHC like MINOR THREAT or a burlier 7 SECONDS, but with fresh, passionate, modern spark. Judging by the majority of lyrics, these punks don't sound ready to give in to the seemingly hopeless economic/political mess that currently plagues the Greeks. Solid, top-notch hardcore (including REAGAN YOUTH and VOID covers). This shit is the real deal. (Matt) (8-song CD-R, lyrics included, www.gutterhxc.blogspot.com)

HAMMER FIGHT – Sometimes, I have to wonder if the bands that send in demos even read this magazine. HAMMER FIGHT is a straight up metal band from New Jersey. Since I am still reviewing it, I will say that it sounds like they love MOTÖRHEAD and IRON MAIDEN. It also sounds like their drummer used a piece of cardboard for a bass drum. (Greg) (7-song CD-R. Lyrics included. facebook.com/hammerfight)

ITANSHA – This, folks, is a stunning outing. Fuck. Shrouded in mystery, ITANSHA is the work of one man wielding all the instruments as the fine tools of destruction that they are intended to be. Not to mention with the sickest tones on each that I've heard in a while. The DISCHARGE influence here is taken and adapted exactly the same way as the earliest Japanese punks did and since the vocals and lyrics are in Japanese, ITANSHA would not at all sound out of place on a mixtape between the SO WHAT *Injustince* flexi and the GASMASK 7". If you didn't know for a fact that this was modern,

there's no way you could tell. Brilliant, ugly music, that is both catchy and bouncy, yet brutal and grizzled. (Justin) (6-song cassette, lyrics and translations included. L.S. Prod. PO Box 6931, San Jose, CA 95150, lifesuckerproductions.com)

HARHAA – Shit man, raging! Scorching, unrestrained hardcore from Toronto. The insert tells us only song titles, that it was recorded in April/May and a mailing address. An internet search led me to the page for the Toronto-based radio show *Equalizing Distort*, where it features three songs from this tape and explains that HARHAA is a "one-man band featuring Zack from KREMLIN." If ya like full throttle hardcore (especially from Finland) and demos where every song is mixed differently (I can dig it), definitely don't miss this one! Will some people please get with Zach and make this an active band? (Matt) (5-song cassette, no lyrics, 29 Somerset Ave, M6H 2R3 Toronto, Canada)

JEFFERY FERNENGEL – Another guy picked up an acoustic guitar and wrote songs about a girl. Then, he recorded them and put them on a CD-R. (Greg) (12-song CD-R. No lyrics included. trailofbreadcrumbs@sbcglobal.net)

LET THE WORLD DIE – So, I didn't expect this band, that started off the first song of their CD with a blistering grindcore track, to dive headlong into clean guitar-driven ska, but that's what happened. They keep up the screaming vocals over the ska parts, which just reminds me of LEFTÖVER CRACK, but LET THE WORLD DIE let their songs reach "epic" lengths and don't shy away from blastbeats. Some songs destroy. Others make me feel like I'm at the most fucked up circus ever. If you're a fan of CHOKING VICTIM, epic crust and ska, then this may be for you. (Greg) (12-song CD-R. Lyrics included. lettheworlddie@gmail.com)

LOUSY BREAK – This CD-R titled *Any Last Requests?* Contains 40, yes 40, songs in which the lyrics are found on a website, as directed by the liner notes. Well, it's funny because the first song didn't catch me at all, then the second and third had me interested. The music is really simple Oi!-ish street punk with no frills—straight up rudimentary punk. I was looking for the lyrics online and stumbled upon some photos of one of the members wearing a shirt with a big American flag on it saying, "Welcome to America, Now speak English." Fuck that. Then I found more information about their first CD on a White Power site… Not a great endorsement guys. (MB) (40-song CD-R, no lyrics, All For Nothing records, PO Box 1684, Wall, NJ no zip, no price.)

MAAILMANLOPPU – *Live KVL* – Great rockin' classic-style Finnish hardcore with that signature Suomi vocal style over DISCHARGE meets MOTÖRHEAD meets GBH hardcore punk. Similar to recent purveyors of the szound, like SOTATILA and NEUROOTTISET PELIMANNIT. Great quality for a live recording, in fact, sounds better than most proper studio demos. (Justin) (8-song cassette, no lyrics included. No contact info.)

NERV – I think this thing's been out for a little while, but who cares, right? If you told me this was a long lost mid-'80s demo recording from some no-name, forgotten-to-all-but-the-loyal-locals-and-flyer-collectors hardcore punk band from Iowa (which is where NERV is from) I'd believe you, no question. It's got that perfect, raw, crude, hyper-active, reckless tension that the best of that era embodied, along with the perfect amount of musical "competence," where they can write interesting riffs with fair technicality but not so much so that it comes off as flashy or on the other side of the spectrum, dumbing-it-down for the audience. This tape will get a lot of play. (Justin) (9-song cassette, no lyrics included. eatapes@gmail.com, nerv.bandcamp.com)

PARLAMENTARISK SODOMI – *De Anarkistiske Annaler / Regnskog, Fred og Vegetarmat* – This one-man unit from Trondheim, Norway is unmatched as the best grindcore "band" shredding on planet Earth in recent years. Just fucking *epic* and brutal. I hope you don't need more than that. This tape collects the *De Anarkistiske Annaler* LP and *Regnskog, Fred og Vegetarmat* 7". Mother fuck is it good. (Justin) (18-song cassette, no lyrics included. revulsionrecords.blogspot.com, revcords@gmail.com)

POOR LILY – Herky-jerky, mathy hardcore that is manic and energetic in all the best ways. It's kinda like REACTIONARY 3, BIG BLACK and FIYA being run over by a MINUTEMEN steamroller on speed. No, really. (Greg) (3-song CD-R. Lyrics included. poorlily.com)

POOR LILY – High-energy hardcore that starts out a bit more straight forward, before getting more dissonant and weird, with an overall feeling that falls somewhere between a modernized DEADKENNEDYS and FUGAZI at their most energetic, with Jello-style vocals that are bursting with rage, that almost but not completely drowns out the warbling. A seriously great and creative demo and I hope to hear more from this band. (Dan) (3-song CD-R, no lyrics included, poorlilybronx@gmail.com)

PURE SCUM – Mother. Fuck. Yes. These North Carolina teens are bringing it with a bare-bones hardcore style that has the angst-y juvenile charm of things like the JERRY'S KIDS tracks on *Boston not L.A.*, the S.O.A. 7" and *United Blood*. Burly, scrappy, minimal and manic…with zits. So good. (Justin) (9-song cassette, no lyrics included. sorrystaterecords.com)

THE RADIO REDS – *Let It Show* – This sounds like safe alternative radio hits from 1999. It also sounds like THE ALKALINE TRIO. (Greg) (4-song CD-R. Lyrics included. radioreds@yahoo.com)

RENDAN TERROR – *Live By It, Die By It* – Rough and tumble street punk with sing-along choruses and blazing guitar solos. (Greg) (7-song CD. Lyrics not included. facebook.com/rendanterror)

RATS BLOOD – Man, what a great month for demo reviews… so much killer shit and this RATS BLOOD tape is no exception. Great Scandi-styled D-beat raw punk from these Dubliners. The highlight for me is the track "New Age," where they slow it down to a constant, concentrated pummel. Monstrous. A timeless sound done well, made all the more enjoyable when the band seems to have a good head on their shoulders, as well as a conscience. (Justin) (3 plus postage, 8-song cassette, lyrics included. colinr@gmx.com, headwrecker.wordpress.com)

SHOCK – Hardcore onslaught from Bordeaux, featuring folks from WARNING//WARNING and GASMASK TERROR. I hear equal parts raw US hardcore ala NEGATIVE APPROACH and WHITE CROSS mixed with some Japanese stuff. Tempos all across the board from creepy crawl Raise-the-Curtain tempo, to bouncy D-beat, to fast thrash. Severely abrasive vocals, out of tune guitars and reckless drums culminate to a wild hardcore explosion. Looking forward to hearing more from this French band! (Matt) (9-song cassette, lyrics included, paranoiareality@gmail.com)

SLEEPING GOATS – "Trippy" instrumental music that sounds like Cutting Room Floor takes of the theme from *Shaft* or partially realized mood music for a terrible high school party. The guitar is run through a wah pedal for most of the recording. The soundtrack to your next fuckin' bong hit. (Greg) (12-song CD-R. No lyrics. No words. sleepinggoats.bandcamp.com)

VIOLENT FUTURE – Totally hard stomping and sloppy aggro hardcore—I mean sloppy in the best way possible—not unlike the slower NEGATIVE FX songs. I can see a room full of goons creepy-crawling, floor-punching and pogoing to this at full force with zero regard for anyone's safety, including their own. (Justin) (6-song cassette, lyrics included. 203 – 141 Spadina Ave., Toronto, Ontario, M5V 2K8, CANADA)

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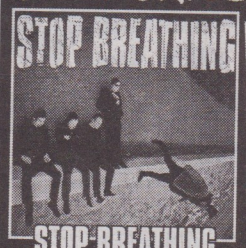

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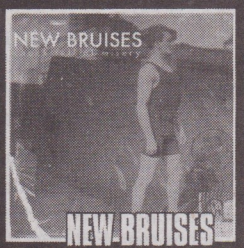

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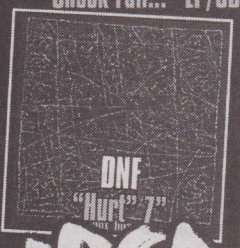

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AB #13 / $2
8.5 x 5.5 – copied – 16 pgs
Lisa Ahne, the author, describes *Ab* as "How and where to live better for less. Like *Dwelling Portably*, *Ab* is by Doers, but has a broader scope." And this zine is very similar to *Dwelling Portably*. It's all text, except for an occasional hand-drawn diagram. It even looks like it was originally typed up with a typewriter, though it could just be a font meant to look like type, because Lisa Ahne must be an amazing typist if this is really hand-typed. This issue covers topics like Shared Stash points, big media attacking the internet, various personal stories of living in a several different places (Hawaii, New Mexico, Arizona, etc.), but the ones I was actually interested in were the several lengthy sections on living on the water. This zine also different from *Dwelling Portably* because the author makes comments on all the things sent in, which is kind of interesting. A word of warning: this zine is a little wingnutty. Also, a note on pricing: there are two sizes and the price varies by size. The "tiny print" is 2/$2 or 6/$5, the big print (the 8.5 x 5.5 version) is 2/$4. (AR)
c/o Lisa Ahne / PO Box 181 / Alsea, OR 97324

ANARCHIST BICYCLE RALLY: CONFIDENTIAL MAD LIBS / $4
7 x 11 – printed – 60 pgs
This is a title by Cantankerous Press, which is Joe Biels' new distro now that he has been kicked out of Microcosm. Insert your knee jerk reactions here: either this man is never to be forgiven ever, ever, ever, or alternately you don't really care, why drag people into private business, it's not your problem anyway. Yawn to both categories. Skipping over the various (well, really one of two) responses people have had and looking at the text itself, I have to say...Yawn again. This zine is a collection of documents on Portland's Critical mass obtained through the Freedom of Information Act. It spans 1993-2005. It also has select words blanked out to make the document a Mad Libs. The Post Script tells us "The Mad Libs are just to make it fun. And so you will actually read it." Totally had the opposite effect for me. It was super annoying. If you actually want to read the documents in their entirety, the back page has a key that lets you know what words were removed from the original document, but it sucks to flip back and forth between the back cover and the page you are reading. However, if you want to do Mad Libs, no page really has enough blanks to make it really funny or worth doing. Instead it was just an awkward hybrid, annoying to read and not fun to play. If you want a Mad Libs, skip this and grab *Kerbloom* #89—the author will turn your Mad Lib into a comic book if you send it back to her. If you want to read FBI files, it's almost a better bet to request them than to try and read this. (AR)
Joe Biel / PO Box 14332 / Portland, OR 97293

ANARCHISTS ON ANARCHISM / $3
5 x 11 – printed – 24 pgs
Presented in this slim, nicely constructed volume are a series of passages from some of the more well-known anarchists of the nineteenth and twentieth century. Kropotkin, Malatesta and Bakunin's views on anarchism and revolution are collected in two chapters, the first on the role of anarchists and the second on the role of anarchist groups. Also included is a series of biographical sketches of the various anarchists quoted within. Its value is much more as a historical artifact of the development of anarchist theory than in serving as any relevant political theory for the twenty-first century. (CR)
Cantankerous Titles / 536 SE 11th Ave. / Portland, OR 97214

ANTIPATIA #26, #27, #28 / trade, free download
14 x 11 – copied – 2 pgs – Spanish
Holy Crap! Three new *Antipatia* in my hands and I couldn't be more stoked! Issue #26 contains an interview with Sinapsis, which is the name of a video zine project by a Chilean-based anarcho organization called Productora de Comunicaçion Social. Discussed here are their reasons and methods of reaching wider audiences via the production of easily accessible and "professional"-looking videos. Even though there is a general fear of media in anarchist circles, Sinapsis makes the argument of accessibility and appeal to wide spread audiences via free communication in the fight for social justice. What follows is a run down of projects, bands, zines, etc. that punks should check out! Issue #27 is packed with tons of info about current projects, from radio shows to zines to music. There is so much info here! Even if you are not a Spanish speaker, it's worth sifting through to be turned onto shit we may otherwise miss! Issue #28 is mainly an interview with Roberto from the Brazilian anarchist book archive Biblioteca Terra Livre. He talked about how the library came to be, its function and current projects. An inspirational read for sure, followed by more info about kickass projects that might fly under the radar. As always, this zine is forever uplifting in it's dedication to being politically active and loving punk! Instead of typical tragic news about La Lucha, we are given success stories and places to find inspiration. Check out their radio show, Radio Bronka for more! Great zine!! (MB)
www.antipatia.wordpress.com

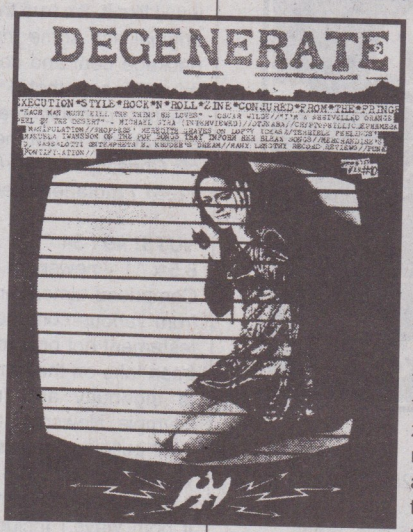
ASSWIPE #1 / $2 or trade
5.5 x 8.5 – copied – 24 pgs
The author of this zine prefaces her work by explaining that her move to L.A. was followed by a wave of boredom and then inspiration fueled by a zine obsession, and this zine definitely seems like the spawn of a creative loner's brain that isn't restricted by any notion of what a zine should be, yet this first issue is still a great, entertaining read. There's an interview with the band Father's Day, a list of made-up holidays, such as "Moving Day" and "Get 86'd Day" that Vanessa hopes to catch on, stories of her two panic attacks, a short list of stuff to do in L.A., a couple of decent record reviews, a contributed piece on things that never cease to be entertaining and various amusing drawings. The layout and writing are all great and I hope the next issue is even better. (DG)
c/o Vanessa X / PO Box 8206 / Los Angeles, CA 90008 / www.asswipemagazine.blogspot.com

BICIOGRAFIA / $?
5.25 x 8.5 – copied – 12 pgs – Spanish
Man, this zine looks so beautiful; a huge thumbs up to the creator! It's in Spanish (of which unfortunately I know nothing but "cerveca") and it's all about bikes (upon which I am no expert, unlike many of my fellow punk peers). These hand written stories are all about the various bikes the author has ridden and the memories that go with them (there's a listing of them at the back, along with the years he had them) and I see mentions of various counties, like France, UK, Poland, Denmark, Croatia, Spain and the US, so I am assuming some traveling was involved. Nice! Since every story is about a different bike, each page looks like an individual lit-

tle painting, meticulously hand drawn with pencil and ink, banners, skulls, upside-down crosses, flames and bike parts adorning the excellently designed pages. The cover is printed on a pearly off-white paper that feels great between my fingers, the first and last page are a piece of material that looks like it could be used for silk-screening and the centre page is a poster of a bull's face made up of bike gear (the handlebars are his horns, the seat his face) with a banner that reads "Bike or Die." I'm probably one of the people most likely to bike *and* die, but I still really dig this excellently hand-made lil' zine. It appears there are only 80 of these so get it while it last! (LA)
docindustries.blogspot.com

BIPEDAL, BY PEDAL #3 / $4
8 x 5.5 – printed – 42 pgs
The third of four in a series of zines analyzing and detailing the history and the origins of Critical Mass in Portland, Oregon. Joe has collected the first-hand accounts of people from the Critical Mass-ers and the culture of political awareness and activism that has grown out of this particular gathering. The protests and actions formed by Critical Mass garnered such attention by local, state, and national government departments that individuals who partook in Critical Mass were spied on and followed. And, as you can imagine, lawsuits ensued. *Bipedal, By Pedal* is a great read both for those with knowledge and history of Critical Mass, as well as the uninitiated. Part of the hope is that this zine could be distributed to drivers who interact with the Mass and want to have a better understanding of it. (DJ)
Joe Biel / PO Box 14332 / Portland, OR 97293

BROKEN PENCIL #55 / $5.95 plus postage
8.5 x 10.5 – printed – 72 pgs
Broken Pencil resides on the far periphery of what would be covered in *MRR* as it's an independent magazine (though remarkably funded in part by the Canadian government fund for arts) that essentially covers indie art and zine culture with an emphasis on prose and creative writing. There's really not much in the way of punk music or even punk attitude, really; though this publication certainly has a place and it's cool to see this subset of underground culture getting exposure. This issue features a write-up on a poet named Emma Healy, an article on bartering for goods and services in the DIY community, coverage of the emerging trend of video game zines (you've got to be freakin' kidding me!), and a plethora of columns, comics and reviews (of books and small periodicals). *Broken Pencil* is a work of passion and put together brilliantly, but I would unhesitatingly recommend it exclusively to the more literary types of *MRR* readers. (BG)
PO Box 203 /"Station P / Toronto, ON M5S 2S7 / Canada / www.brokenpencil.com



BUBBY / $1 or trade
4.5 x 5.5 – copied – 40 pgs
"A 24-hour zine thing zine," it says on the cover. I think it's bad to emphasize how little time you invested in a project, but to my surprise this zine doesn't really suffer for it. It's a mix of print and handwriting, with some simple graphics to break up the text. It's all one story, about the author's relationship with her brother, a drug addict currently in jail, again. She includes excerpts from her Livejournal, which in my opinion should be left online. The whole thing is kind of a downer because her brother does not come off as a sympathetic character, just the opposite. She still tries to support him without enabling him anymore, but says it's "a cop out" when a 40-year-old felon with no skills except selling drugs and sponging off his family doesn't think he can get a job. This zine did not appeal to me. (JM)
Jolie Nunez Noggle / 625 West Division / Union City, IN 47390 / mrsnoggle@yahoo.com

LA CIUDAD MAS FEA DEL MUNDO #2 / $1
5.5 x 8.5 – copied – 16 pgs – Spanish
This zine chronicles the misadventures and bittersweet personal reflections of a punk who calls himself Cabeza de Vaca in Caracas, Venezuela; a place he refers to as "The Ugliest City in the World." *La Ciudad Mas Fea Del Mundo* #2 details his disappointing experiences with the scene in Buenos Aires, everyday frustrations of life in Caracas and includes several pages of rad photos from local hardcore shows. Zines like this are the reason why the reviews section of *MRR* exist: to promote and connect the efforts of thoughtful, creative punks like this dude with other like-minded punks far and wide! Write this guy a letter, send him a few bucks or a mixtape, and get a really cool, earnest and punk-as-fuck zine in return. (FF)
cabezadevacarecs@gmail.com

DEGENERATE #10 / $3 ppd
8.5 x 11 – copied – 20 pgs
Punk ephemera of the highest order. The theme of this newest issue is "killing what you love." In the introduction, creator Sam ponders the ramifications of consistently revisiting one's favorite songs from days gone by and whether or not new bands are getting a fair shake when it comes to personal and critical appreciation. The only standard interview in this issue is with Michael Gira of Swans and it's as entertaining as you'd expect from the morbid front man. As someone weary of the drab interviews that permeate most punk zines these days, it's refreshing to see a writer attempt to extract information and emotions from people in unusual ways. There are three such unique correspondences in *Degenerate*. The first is with Meredith Graves of Shoppers, wherein Sam offers up individual words for her to react to. Manuela Iwansson of Terrible Feelings then provides a list of songs that stoke her creative fire and finally D. Vassalotti of Merchandise analyzes a dream that Sam had. There's also an extended version of a column previously published in *MRR* and some top-notch record reviews. The writing in *Degenerate* is impeccable. Sam's passion for the music he discusses is easily discernible, but there's also a level of analysis of the form that most zines either don't or are unable to tap into. There's an underlying theme of deconstruction that reminds me of Stewart Home's early writing; before he essentially declared that punk was dead and moved on to being a full-time Letterist. At one point Sam ponders whether "killing what he loves" means he should abandon print media and start a blog. He decides against it for the time being, but anyone reading this issue will notice that the anatomization of *Degenerate* has begun. While it's unclear where the zine will go from here, I'll be reading every step of the way. (KM)
PO Box 3272 / Berkeley, CA 94703 / degeneratezine@gmail.com / www.degenerateephemera.blogspot.com

DUPED #1 / $4 ppd
5.5 x 8.5 – printed – 40 pgs
When I think of the verb "duped," images of someone falling for some kind of practical joke come to mind. If I was going to use the word in a sentence, it would probably sound similar to "dude, you just got fuckin' duped" or something like that. So, unless there actually is a Krishna Hardcore band called "Shuffled Deck" whose six-minute song entitled "Devour Yourself" actually "details the singer's struggle with giving up Greek yogurt", in which case I'd be kind of stoked, I'm guessing this zine functions as a sort of collection of practical jokes in various written forms, scenarios that are so ridiculous they couldn't possibly happen in real life. This issue includes fake record reviews, a "choose your own adventure" story that continues throughout the duration of the zine, forged US Pentagon documents that detail attempts to make Guantanamo Bay more "eco-friendly" and even a letter from a washed up, old Pulp-Horror novel writer who accuses Goosebumps' R.L. Stine of plagiarism. While I wasn't convinced of the writers' witty expositions at first, by the end of it all, I found myself engaged in a straight up "chucklefest." I'd imagine that this zine would probably be best enjoyed under circumstances of incessant sleep-deprivation, prolonged social-isolation or other situations of hysteria, in which even the most absurd, minuscule event can induce fits of laughter. Four dollars does seem a little steep for a zine, but a lot of material included in these pages is pretty hilarious and I'd recommend picking up a copy if you have the means. There's some awesome, odd-ball humor coming out of Kansas City right now. Hell yeah! (KR)
4153 Harrison St. / Kansas City, MO 64110 / dupedzine@gmail.com

EXCITEMENT LEVEL ZERO #? / $?
8.5 x 11 – copied – 16 pgs
After getting really cynical about the dejected state of affairs in the current punk scene, I was mercifully relieved to come across this boss issue of *Excitement Level Zero*. In the spirit of the old days, before Hot Topic-styled, computer generated self-congratulatory punk magazines done in the name of obtaining free records (or

fucking CDs), this Virginia-based hardcore rag comes across as a work of authentic conviction done in true DIY cut-and-paste style and genuine fuck-you attitude. So what's inside? After a classic full-page photo of Crippled Youth there is an interview with a Canadian hardcore band called Word on the Street, whom I had never heard of, but totally want to check out now. Another feature that I totally appreciated was an attempt to list and assess all of the Infest bootlegs that have ever appeared. And these bootleg reviews, like the other record reviews found throughout, are honest and to the point. Next is an interview with the awesome band Mad World, followed by a roadtrip journal about heading up to New York to check out Boston Strangler and some other bands. The whole issue is pretty basic and can be read in ten minutes, but it's got the spirit and is one of the best things I've come across in a few months. I think this is the premier issue; there's no price or anything to clue me in, but I definitely suggest sending this guy a couple of bucks for a copy! (BG)
Pat Madden / 243 South Laurel St. / Richmond, VA 23220

FANZINE MIERDA #10 / $?
8 x 5.75 – copied – 8 pgs – Spanish
This is issue ten of this cool little zine and the theme is all about this zine! Like an interview of sorts, we get the inside scoop on what motivated the author of *Mierda*! Sometimes crazy, but definitely passionate, the reason this zine exists is because of a compulsion to create…this is no hobby… Also, included is a perfect example of the feverish mind creating this zine, in form of band information and book info that needs to be discussed, lest the brain of this mad genius explodes. Killer zine written in a compelling style that gives you the inner workings of conflict, regarding music, creation and destruction. Hits you in the heart. (MB)
www.esticperdut.wordpress.com / nocaos@gmail.com

FEEDBACK #11 / $2
5.5 x 7 – copied – 44 pgs
A show review zine in comic form. The drawings sort of remind me of *Snakepit* style and they definitely make the show reviews more interesting. Essentially this is a collection of punk rock vignettes; some are interesting, some aren't, but it's a good reflection of a bearded, bike-riding, Portland dweller's experience and one you will probably enjoy if said experience appeals to you. (LG)
John Isaacson / PO Box 42041 / Portland, OR 97242 / www.etsy.com/shop/johnisaacson

FIRE AND ICE / $?
3.5 x 5 – printed – 53 pgs
Joshua Ploeg created a perfect travel-size zine containing all vegan recipes. There are recipes ranging from cashew tempe to a delightful pear sorbet-ice boozy drink. In the "fire" section he has Indonesian food to condiments listed. He lays out the ingredients needed and the recipes in a very straightforward manner. This is purely healthy, easy vegan living with some party tricks in the "ice" section. I'll leave you with a very popular condiment recipe from this punk vegan chef and then you can go search out his zine on your own. You'll get a good feel for the types of vegan friendly ingredients that go into these recipes and your particular comfort level with them. Spicy lime coconut, his most popular condiment, is comprised of all of these things mixed together: 1 cup toasted flake coconut, with a bit of salt and sugar + 1/2 tsp. whole cumin seed (toasted) + 2 Tbsp. sesame oil + 1/4 cup corn oil + flesh of two shredded limes + 2 Tbsp. lime juice + 1 Tbsp. lime peel (minced or finely grated) + 2 Tbsp. sambal (chili sauce) + 1/4 cup cilantro (minced) + 1/4 cup Thai basil (minced) + two or three hot chilies (seeded and minced), 1 Tbsp. seasoned rice vinegar or plum vinegar, pinch curry powder, salt..."serve with spiral cakes." I'm a big health nut vegan who likes to eat things that taste good, but aren't too much of a pain in the ass. If you're like me, you'll be thrilled with all these straightforward vegan recipes. Thanks Joshua! (AE)
www.cantankeroustitles.com

FLUKE #10 / $3
5.25 x 8.5 – printed – 32 pgs
Arizona-based, black and white offset zine, with a minimal cut-and-paste style. Apparently the author recently went to London and managed to interview a bunch of bands outside pubs (or maybe inside pubs, I don't know), like Mystic Knights of the Cobra. Featured in this issue are interviews with Burt Taggart of Big Cats, young Oakland punk band Emily's Army, a small tribute piece to Alice Bag and the influence she had on Arkansas punk J-kNee January and a conversation with some Russian dude named Alex the Russian outside a Phenomenauts gig. Also included are a book review and Q&A with Anna Joy Springer and her book *Vicious Red Relic, Love* and a piece about reading zines in the '70s. (LA)
PO Box 24957 / Tempe, AZ 85285 / flukezine@gmail.com

MRS. NOGGLE #23, #24, #28 / $2 or trade, $2 or trade, $1 or trade
5.25 x 8.5 – copied – 7 pgs, 6 pgs, 5 pgs
Jolie Renee Nunez-Noggle is the lady behind this perzine and just by reading three of them I already get a very strong feel about what she's got going. She's a prime example of a perzine maker: coffee-addicted, self-obsessive, romantic, anxious, tough on the outside but sensitive at heart. Issue #23 dabbles in memories from her first crush, the story behind her name, soul-reflecting notes from rehab, thoughts on her dead grandfather and people you wish would forgive you, plus more. Issue #24 is titled "Obsessions" and deals with just that: death, anxiety, her hair and looks, coffee, mix tapes, tape recorders and more. Issue #28 is "the Art issue" and it features a series of her cut'n'paste collages, including "The Marilyn Tattoo Series" where she basically reconstructs Norma Jean and other bombshell actresses with tattoos. All her zines are cut'n'paste, with hand-written notes here and there, with a heavy sense of confused womanhood which I can sympathize with. Godard once said that all you need to make a movie is a gun and a girl. Well, in this case, all you need to make a perzine is a glue-gun and a girl and *Mrs. Noggle* is proof of that. (LA)
www.mrsnoggle.etsy.com / mrsnoggle@yahoo.com

MUTAGEN #3 / $2 or trade
8.5 x 11 – copied – 12 pgs
A self proclaimed "Punk and Science Fiction Zine," this is a pretty fucked up and good looking, which delivers exactly what it claims. Cut'n'paste, hand drawn and art heavy, this thing is a looker and definitely takes into consideration that esthetics are an important way to carry your message. I am not saying that that's all there is, but I definitely believe that as punks we should use all the tools we have to get our view across—and not in a boring cliché way… Out of NYC, the bands visually featured are Perdition, Crazy Spirit, Goosebumps, Nomad, Putrida, Zatzoun, Murderer…the current wave of NYC punk that has gotten everyone's attention—for better or for worse for them. Aside from the angst-filled rant and declaration of dedication to his local scene, the author also reprints "The Drowned Giant" by J.G. Ballard, the same author of "Why I want to Fuck Ronald Reagan," as the main body of the zine, accompanied by original illustrations. I wouldn't be surprised if this kid reads Baudelaire, Kafka or Camus. Sick, just the way I like it. It's true that the written content is not original and some may scoff, but this zine is a package deal and conceptually it works. Also, I have to say that I am really excited at the prospect of punks reading J.G. Ballard, so this is a great way to get them started. Good job. (MB)
c/o Chris Nye / 1490 Gates Ave #2 / Brooklyn NY 11237 / mutagenzine@gmail.com

NUTS! #9 / $4
8.5 x 11 – newsprint – 16 pgs
Comprised almost entirely of full-page art prints from various contributors, the latest NUTS! is a testament not only to Ben's aesthetic vision and fresh take on the fanzine format, but to the spirit of ingenuity and intention of the punks in Olympia. Newsprint lends itself nicely to the colorful pullouts—this issue was made to be hung up, not folded neatly for posterity! (Or you can be a total maniac like me: get two copies and have it both ways.) Included among the prints is an essential "Secret History of Olympia Girl Punk" by Tobil Vail and a sick Christian Mistress poster for you to staple haphazardly to the walls of your drug den. (FF)
PO Box 7302 / Olympia, WA 98507

OLD FASHION #1 / Free (Japan)
8.25 x 5.75 – printed – 32 pgs
I brought some zines that I was going to review with me on a trip to Iowa figuring I could get some of them done on the airplane and make use of that time. Good idea, right? Well, when I pulled out my copy of *Old Fashion* I immediately opened it up to the centerfold, due to the way it was stapled, and a full-color photo of a scantily-clad woman in a nurse's outfit with her legs spread apart was suddenly flashing me and the sweet old ladies who were sitting just behind and across from my seat. I was totally embarrassed! What the fuck does this suggestive modeling-bordering-on-pornography have to do with punk (though the public disturbance it caused could be considered a good punk prank, but that was unlikely the intention)? Anyway, the article on the reformed pop gods The Boys reminded me that this Japanese free rag had some punk rock merit. But *Old Fashion* is mostly jammed with colorful ads for t-shirts and accessories and suffers from the mainstream Hot Topic punk type of vibe that many freebie zines seem to have. And much of the content seems to be about buying products related to '77 era punk (which I love, but it was friggin' 35 years ago and now seems as relevant as buying a tie-dyed shirt and throwing a peace sign). In the end I was left only being able to look at the photos (er…yes, including the centerfold a couple of times) as the whole thing is, naturally, written in Japanese. My prudish viewpoint aside, it's definitely cool to see a free publication announcing some goings on and giving space for underground businesses to advertise their shit, but still, it's dominated by fucking punk vogue and advertisements and that's pretty dull. My advice? Drop the full color glossy pages and some of the fashion shit and focus more on the punk scene. It's only the first issue, so there could be better things to come. (BG)
www.old-fashion.net

PEST ZINE #1, #2 / $?
11.5 x 12.5 – newsprint – 12 pgs, 14 pgs – Brazilian Portuguese
Full disclosure, I do not read Portuguese, but from what I gather (because language is not a barrier, nor should it ever be to punk!) this is equal parts political, music and literary zine. There is an interview with Luta Armada, columns, zine reviews, comic reviews, show reports, articles, ads… There doesn't seem to be a standard format, which is great to me as I don't know what to expect upon turning the page and the layout is similar to this zine here! Cool drawings, photos and a fold-out poster. Nice! (MB)
www.nenealtro.wordpress.com

PLOPPY PANTS #14 / $?
5.5 x 8.5 – printed – 40 pgs
This will be the final issue of this zine, and though I was never a regular reader, I enjoyed what I did read and will miss it. The majority of this issue is devoted to documenting the author's travels through Southeast Asia, with plenty of introspection on what he saw and experienced and comparisons to his own life, as well as vegan food reviews and in-depth interviews with bands and people he met along the way, including Paganfire, SMG and Joe Kidd. Other articles include a piece on ten songs that define his last ten years in DIY hardcore, as well as a call for punks to get more active and take on more than a consumer role. The layout is professional-looking, but still tasteful, and the photo quality is top-notch. R.I.P. (DG)
x4298x.blogspot.com

PUNXELATED PHOTO ZINE #1 / 4€
8.5 x 11 – printed, full color – 64 pgs
Essential to good photography is choice of subject. One can have optimal lighting, equipment and composition, but with a poor choice of subject, the techniques are useless. This is the problem that largely afflicts *Punxelated*. Marc Gartner takes excellent pictures from atop amplifiers, in the crowd and side-stage that capture liquids mid-air and all manners of facial expressions with clarity and skill, but the bands that he sets the sights of his camera on are tremendously disappointing. His photos mostly capture the live floundering of once-relevant punk bands whose activities are really just a tremendous bore compared to those of new punk bands. Most of the bands featured hail from the passé pop-punk set, who continue to embarrass themselves live. As I said, this photographer's skills are undeniable, but it's a tremendous disappointment that he's not documenting current groups. Especially since Gartner is based in Europe, imagining a 64-page, full-color photozine of new European punk bands shot by a professional is extremely exciting, but an entirely different publication than *Punxelated*. (SL)
c/o Marc Gartner / Adenauerallee 8 / 53113 Bonn / Germany / www.punxelated.com / marc@punxelated.com

PUT THE MUSIC IN ITS COFFIN #4 / $4
5.5 x 8.5 – copied – 31 pgs
This issue contains interviews with Graham Lambkin and Condominium as well as mourning the death of Brendon Annesley and celebrating the death of genre exclusivity. This zine is pretty dense and is not for someone looking for a quick easy read. The Condominium interview brought out the best in an already respected band and made me want to canonize them or something. The questions were solid and the responses were well done. The pictures laid out throughout the zine are fitting and not lost in xerox. There is an odd poster inside that reiterates some of the author's pretentious rock leanings. It states "This zine is an artistically vacuous statement—if you are looking for psychedelic music writing do not buy this zine unless you are looking for psychedelic music writing." This just about sums it up. There are reviews in the back that cover bands, KBD greats like the Skunks' Last Laugh reissue to Taj-Mahal Travellers live records. If this is up your alley, you must get this—if it's not, it'll be like dense pages of gibberish. (AE)
PtMiiC / 2561 East Norris Street / Philadelphia, PA 19125 / http://www.ptmiic.blogspot.com / richiesdog@gmail.com

RAZORCAKE #68 / $4
8.5 x 11 – printed – 142 pgs
My favorite thing in *Razorcake* are the long form interviews with old LA punk bands that Jimmy Alvarado does—this issue is the second part of the Stains interview and it's a good one. There are also interviews with Tenement, Dresden and filmmaker Amy Oden of *From the Back of the Room* fame. Structured much like this magazine is, with columns and reviews you probably already know if you need this or not. (LG)
www.razorcake.org

RUBBERNECK #4 / $8 ppd, no trades
8.5 x 11 – printed – 40 pgs
It seems the issue with photozines is, if you make your zine on quality paper and big enough to showcase the photography, you gotta charge $8 for it. I'm not sayin' I would spend $8 on this myself, but I would say it is a fair price. The photos are all half- or full-page, reproduced well and many of them are fucking awesome. Pictured are Austin bands playing shows, at the bar, or just goofin' around. Almost everyone who is not onstage has a beer in their hand and a number of quality homemade tattoos are captured. There is some writing as well, mostly Austin-centric such as reviews of local bands, including a five worst and best list and an article about throwing fireworks at tourists during a total shit music festival. The writer of this last piece, JJ Ruiz, includes some *Vice* magazine-style opinions as to how Puerto Ricans love fireworks and hate crusties. Otherwise this is a quality publication. (JM)
605 Teresa Ave / Austin, TX 78703 / www.rubberneckzine.com

SHIT YOUR PANTS AND DO THE DEATH DANCE #1/ $?
5.5 x 8.5 – copied – 22 pgs
This sloppy, cut'n'paste, East Bay zine is just as ridiculous as the name suggests, a feat, which makes for an exciting and entertaining reading experience. While the zine begins with an arguably incoherent rant, dealing with the sexuality of cats and the author's discontent with the Earth's current devolving state, that seems spontaneous, unprovoked and, well, unedited, like the author just sat down at the typewriter and started poking away. The writing mostly focuses on the East Bay's bubblegum, garage rock music scene, consisting mainly of record and show reviews. While I can't say that I'm a fan of the majority of the music covered in this publication, I appreciated this zine's excitement for their favorite bands (the writer's glowing review of Ovens' *Triple LP* CD definitely helped boost my

opinion of this zine, as well!). While this zine evokes an overall feeling of positivity, the writer doesn't shy away from pointing out criticism where it's due, observing the frequent boring and stale nature of many bands on the whole "'60s garage rock, retro kick." I definitely dig the hastily-made, cut'n'paste aesthetic, but *Shit Your Pants and Do the Death Dance* could definitely benefit from some heavy editing and frequent spell-checks. Then again, there's always room for improvement and this is only issue one. I look forward to observing this zine's progress; keep it up, y'all! (KR)
6103 Colby St. / Oakland, CA 94618

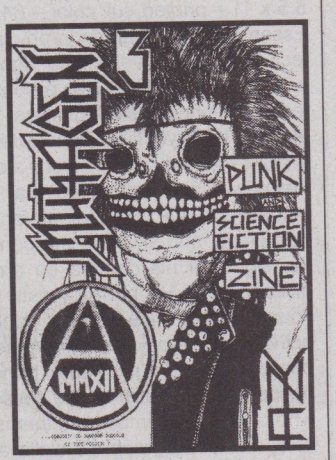
$PARE ¢HANGE #23 / $2
8.5 x 5.5 – copied – 40 pgs
If you like haikus, if you like non-sequiturs, if you like stickin' it to the junk mail man, check this out! Sort of juvenile, sort of brilliant, this zine will make your toilet-side library proud. I scratched my head a little, but I'm sort of a philistine. Here's an example: "Language Barrier: cannibalism / a humanitarian / friends over for lunch." What do you think? I think the idea is that there are comic responses to junk mail solicitations and then haikus inspired by them. You don't have to be high to appreciate it. That will turn off half of you and turn on the other half. And for the other half there is a washed out photocopy of some titties in the very back. (JB)
T. Foote / PO Box 6023 / Chattanooga, TN 37401

THE STOWAWAYS #8 / $2 ppd
8 x 5.5 – copied – 15 pgs
Christopher Gordon does a great job producing this jam-packed little DIY zine, straight out of sunny Southern California. He starts off with entertaining show reviews, then dives into an interview with Jason Schwartz from Orange County's own HC band Media Blitz. Ten or so record reviews are included as well, and range from Ghost Mice to Reality Problems. And the zine is rounded out by letters from punk CA Penitentiary inmate, Brody Davis, whose colorful writing style is surely not to be missed (if you're reading this Brody, Hello!). (DJ)
Christopher Gordon / 5082 Wendover Road / Yorba Linda, CA 92886

SURLY GURLY / $5 US, $7 INTL
5.5 x 4.25 – copied – 14 pgs
I'm assuming the reason this slim number's cover price is so high is attributed to some of the flair put into it. *Surly Gurly* is an art zine, complete with full-color reproductions of the artists "work." I'm not sure what these pieces are like in real life but shrunken down they look like the kind of thing really awesome teenage girls make after their first breakup. However according to the artist's bio at the beginning of this issue she's long past adolescence. The art is full of naked women's bodies traced from online porn, no doubt. There are complementary attempts at feminism 101 riding alongside the naked ladies with a gross over-use of fronts. The explanations are shallow at best and most are plain offensive. Keep reading kiddo. (EC)
surlygurly.art@gmail.com

TICK TOCK BIOLOGICAL CLOCK #2 / $1 or trade
4.25 x 5.75 – copied – 24 pgs
A self-proclaimed "24-hour zine" that apparently only took a couple hours to write and produce. The creator is a gal from Indiana and the primary focus of her writing (if the title didn't already clue you in) is reproduction. She talks about caring for a friend's child when she was younger and how it sort of soured her on the prospect of having kids. There are also several pages about her current relationship and how the idea of starting a family has morphed from a non-discussion into a distinct possibility. Overall, the writing is clear and concise, if a bit monotonous. Jolie (the creator) is clearly approaching the subject of reproduction from a punk perspective. She's definitely self-aware and recognizes that at 32 her biological clock is ticking ever faster, but still sees herself as a big kid in some ways, so the notion of procreation is still up in the air. (KM)
625 West Division / Union City, IN 47390 / mrsnoggle@yahoo.com / mrsnoggle.etsy.com

THE TROUBLE WITH NORMAL #111 / $2 ppd or trade
8.5 x 5.5 – copied – 49 pgs
Well over their hundredth issue, this zine contains mostly recaps of every show the publisher attended in Columbia, Missouri over a given period of time.



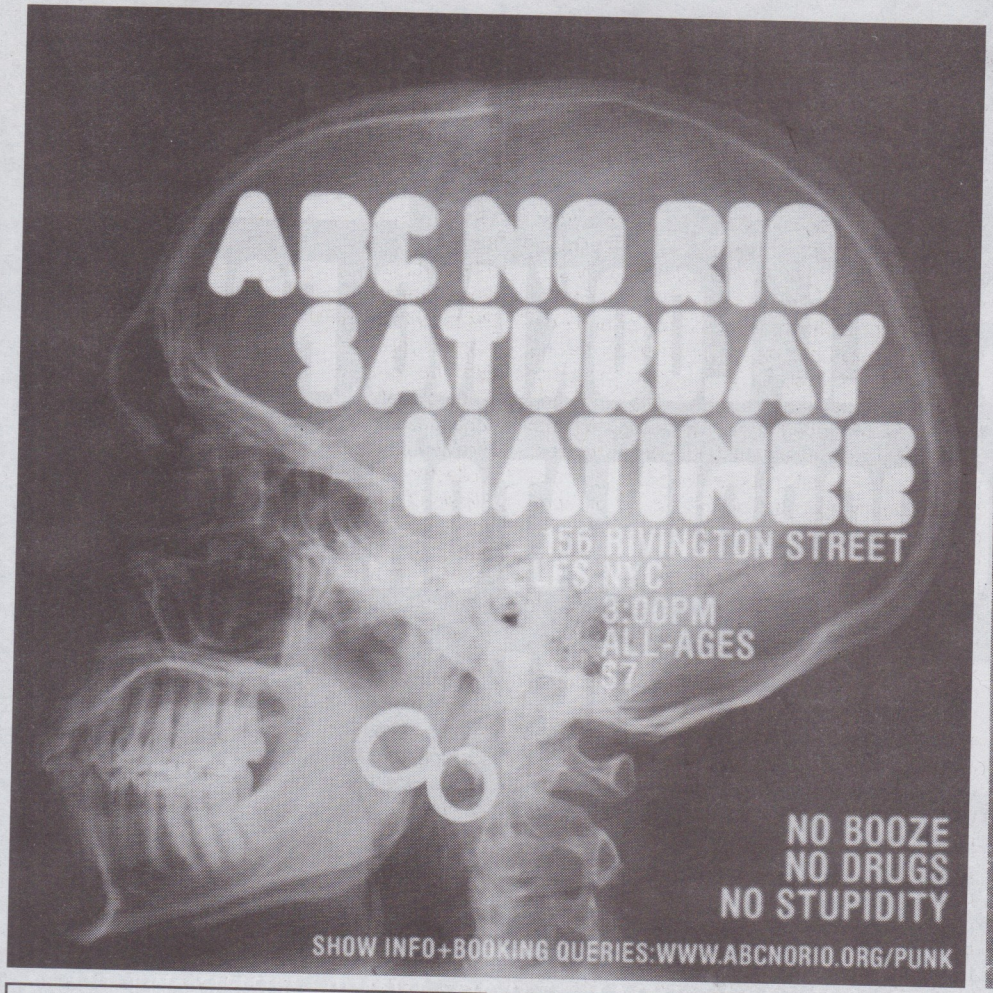
He gives equal consideration to tiny local shows and touring bands alike, with seemingly no genre exclusion. The publisher, Boone, seems to have a legitimate, earnest passion for live music and Columbia's scene. In fact, the narration often details attending multiple shows in a night. Boone's tone is carefree and positive. There is hardly any negativity towards the band in the entire issue, but that's part of what makes the zine a bit derivative. The writing espouses so much praise or neutral description that readers might begin to wonder whether Boone just doesn't want to hurt anyone's feelings. The layout suffers a little bit from its digital minimalism as well. It's mostly comprised of computer-generated columns and black-and-white photos with absolutely no frills. Also included is some articulate political commentary on the murder of Trayvon Martin. This issue contains an interview with a Columbia punk band called Serenghetto that seems to reveal a lot about the strengths and shortcomings of Columbia's music scene in the words of some impassioned punks that's worth the cover price. The reviews section demonstrates Boone's writing competence. He is apt at describing music but rarel-y issues any criticism. This is the most pleasant punk zine I've ever read. Take that as you will. (SL)
PO Box 1444 / Columbia, MO 65205-1444 / ttwn@hotmail.com / www.ttwn.blogspot.com

TRUST #154 / 2.50€
8.5 x 11 – printed – 64 pgs – German
If I could read German, my guess is that I'd conclude that this zine is *Razorcake* meets *Punk Planet* with an even more professional and lackluster layout (in the case of this issue, it looks like the graphic design was done by a K Records-loving freshman in art college), but regardless, this issue includes interviews with the Men, Gudko, the Hirsch Effekt, Broken Heart Collector, one or more people involved with *Flipside* and the usual columns and reviews. Oh yeah, and ads, including a few clothing ones, one of which is an American Apparel one, to my dismay. (DG)
Postfach 11 07 62 / 28087 Bremen / Germany / www.trust-zine.de

TURNING THE TIDE Vol. 25 / $?
8.5 x 11 – printed – 8 pgs
Turning The Tide is the flagship newsletter for the activist network Anti-Racist Action. It's plenty informative though boring and lacking depth of analysis. Still it's perfect for bored teenagers with something to feel angry about. And really, it's never a bad thing to incite young people to beat up fascists at any available opportunity. This issue boasts a rather late call to action for May Day, pleas for prisoner support, insight into the occupy movement and always some really awkward Black Nationalist rhetoric. Have fun kiddos. (EC)
Anti-Racist Action Publishers / PO BOX 1055 / Culver City, CA 90232

WHAT'S FOR DINNER / $?
5 x 5 – copied – 16 pgs
Within this little comic are three brief stories that range from menstrual situations at an Iggy Pop concert to In-N-Out appreciation to vaginal musings, rounded out with a word search. It's a light quick read that shows some real effort. (CR)
11552 Lehigh Ave. / San Fernando, CA 91342

ZINE EXPLORERS' NOTEBOOK #3 / $2 or trade, stamps, or a letter
8.5 x 11 – printed – 10 pgs
Here is another publication heavily influenced by the *Match* aesthetic—a quality aesthetic indeed. The pages are filled with zine reviews, letters to the editor, a small, mostly local (VA/DC) news section and a longer article on the equipment and processes used to make the zine without a computer. The reviews cover a decent variety, though most are radical in nature. Some just get a brief write-up, while others are quite in-depth. There are no bad reviews, even when it seems it might be appropriate (e.g., "I have no idea what this writer is trying to say.") Generally, I like my writing more strident and bilious, but Doug successfully utilizes a more even-handed style to communicate his disgust with the American police state and other bullshit. If you can afford to send more than $2, it will help these folks support this project. (JM)
PO Box 5291 / Richmond, VA 23220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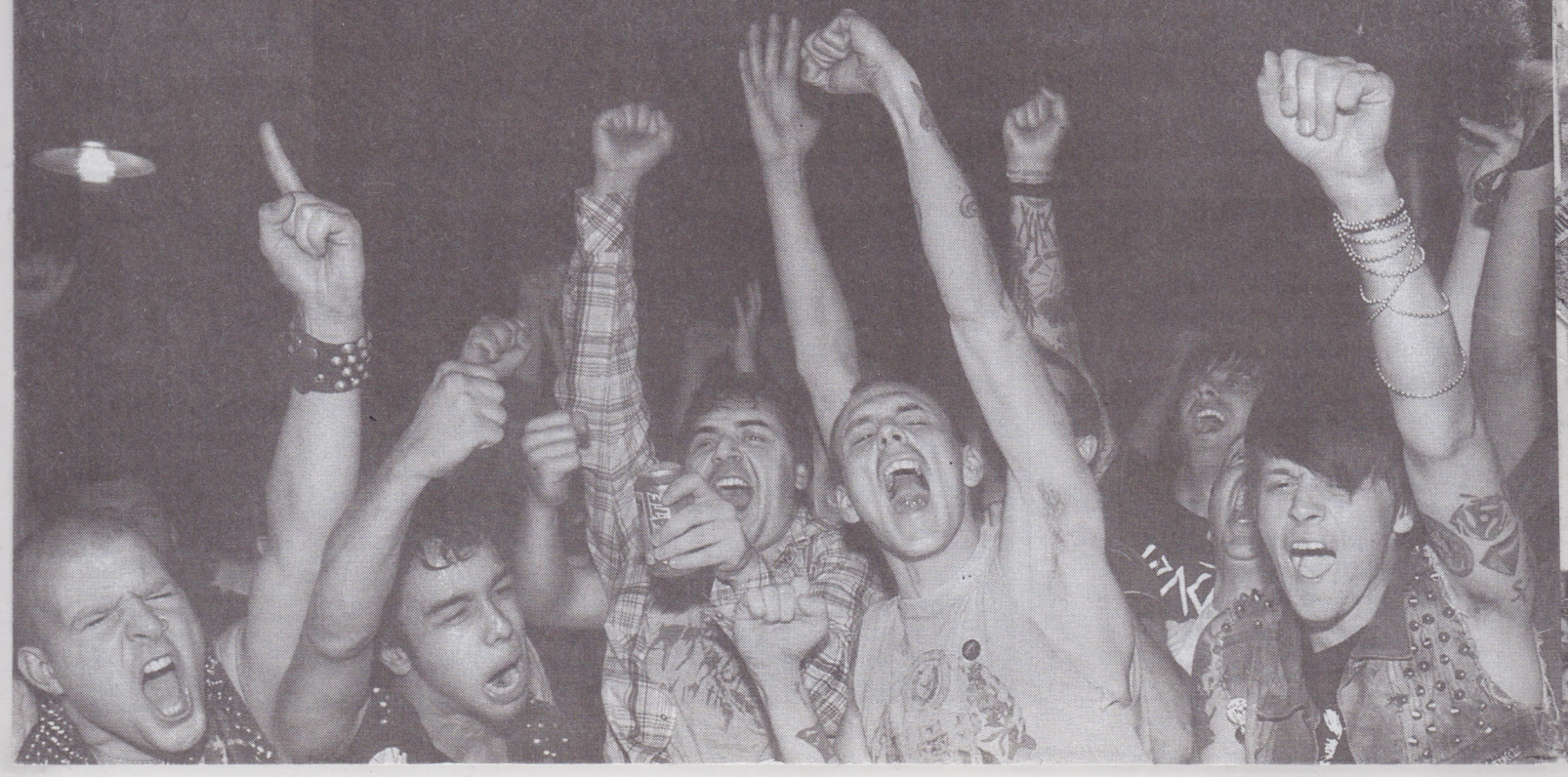
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